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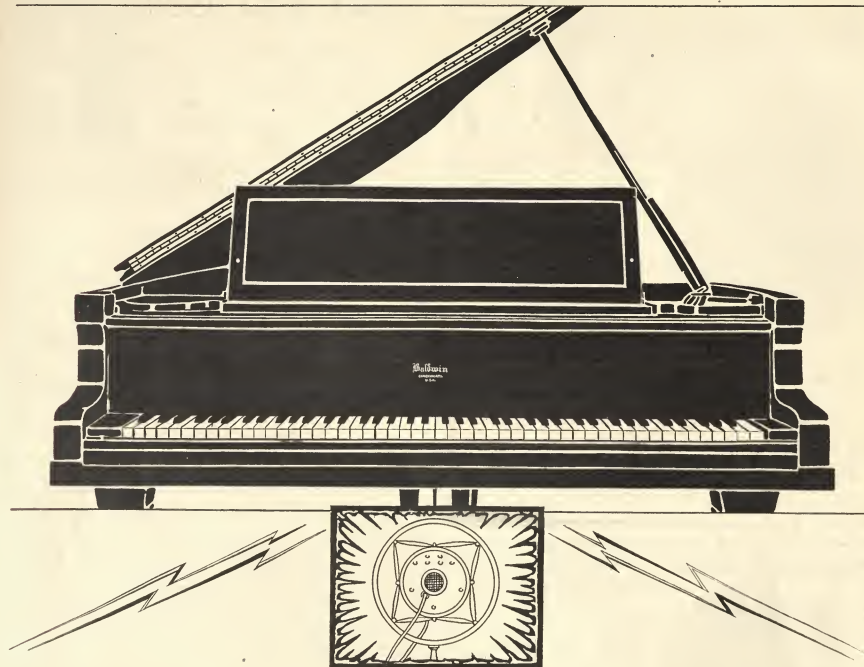
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THE MUSICAL HOME READING TABLE

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Conducted by **A. S. GARRETT**

Elizabethan Song

"The song was almost universal throughout the reign of Elizabeth," says George P. Upton in his book, "The Songs," of all kinds he adds, "and how highly music of all kinds was considered may be inferred from the statement in contemporaneous history that a shoemaker was pronounced an impostor because he could neither sing, sound the trumpet, play upon the flute, nor reckon up his tools in rhyme." Even servants were expected to be of "toward qualities in reading, writing, grammar and music."

"The most important phase in the progress of song in the days of Elizabeth was the introduction of the madrigal. It was invented in the Netherlands in the middle of the fifteenth century and its first publications were made in Venice, whence it was introduced to Germany. In the latter part of the sixteenth century many collections of them were published in England, and from that time forth it became the favorite form of music, and numerous madrigal writers appeared, among them Byrd, Morley, Dowland, Gibbons and other great composers of the period. The Civil Wars, which extinguished all art efforts in England, were fatal to the madrigal, and it was gradually supplanted by the lute.

He Who Got Slapped

MENDELSSOHN'S "Memories of a Singer" contained some interesting reminiscences of the operatic world. While still a girl of seventeen she appeared in Moscow with such success as to merit the jealousy of a Mme. Artôt whom she superseded in popular favor.

"We had many a little skirmish," says the American singer-authoress, "but the climax came at a performance of Don Giovanni. Madame Artôt's husband, Signor Padilla, a fine-looking man with a good voice, was naturally in league with her against me. He was Don Giovanni on the occasion, and we two were singing that sweetest of duets ever composed, *La ci darem la mano*. Quite at the closing bar, when Zerlina takes the high *La*, he gave me a sudden jerk with the purpose of breaking my note. I turned quickly and gave him a resounding slap.

The Chest of Viols

"How Music Grew," a book of musical history, by Marion Bauer and Ethel Percy, reminds us that amateur ability to play several instruments was once much more common than it is now. Indeed, it was a social necessity.

"The Chest of Viols" may sound queer to you, but it was the custom in England to bring out the music books after dinner and for the guests to play and sing, as we put on music records or switch on the radio. The gentleman stammeringly declared that he could not sing at sight and "everyone began to wonder; yea, some whispered to others, demanding how he was brought up." He was so ashamed of his ignorance that he immediately took music lessons to remedy his woeful lack of culture."

Where Familiarity Breeds Respect

The old idea that "familiarity breeds contempt" needs to be amended, so far as the musical classics are concerned, according to the views of Sir W. H. Hadow in his "Studies in Modern Music." (Second Series):

"It may be urged," he says, "that a musical composition can only surprise or baffle on the first occasion; after that we remember what is coming and can foretell the end as readily as the composer himself. This view pays an undesired compliment to the capacities of human nature. The average

(Continued on page 139)

QUESTION AND ANSWER DEPARTMENT

Conducted by **ARTHUR DE GUICHARD**

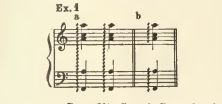


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Irregular Time Groups: Arpeggio Chords.

Q. (1) When seven notes are placed in a group, such as 7, 3, 17, 17, 19, and so forth, how are they played? Should they be divided into beats of 3-4, 3-4, 6-7, 8-9 and 8-9 respectively, that is to say, the greater number of notes at the end of the group? For example, in a group of seven, should the first three notes and the last two be played together? (2) What does this sign indicate? (3) When there are "easily flow" with spaces between how do I play the connected notes?



—Rose, Mt. Carmel, Pennsylvania
A. The interpretation of these groups of uneven or irregular numbers of notes depends entirely upon the rhythmic, melodic and harmonic construction. Such groups may be subdivided into rhythmic, melodic (double and triple time), quadruplets, sextuplets and so forth, according to the melodic accents and the harmonic foundation suggested by the bass or applied by chord.

Thus: may be played 2-3

or 3-2 ; seven

or ; nine

or ; thirteen

or ; as

or ; as

or ; as

or ; as

or ; as

or ; as

or ; as

or ; as

or ; as

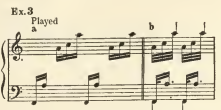
or ; as

or ; as

or ; as

or ; as

rolling the notes from the lowest to the highest.



Where there is no break, as at "A," the rolling motion begins with the lowest notes and continues without break up to the highest note in the treble. Where there is a break, as at "B," the bass and treble begin together on the same beat and roll together.

"The Moonlight" Sonata (Beethoven).

Q. Will you please tell me whether 1 = 88 is the generally accepted metronome speed for Beethoven's "Sonata, Op. 27, No. 2?" My copy is marked thus, but I have usually heard it played more slowly—40.

A. The correct speed is M.M. ♩ = 52.

Anonymous Correspondence.

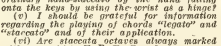
A long letter signed "Mary E. R." containing many questions about instruction, has been placed in the "Reading" drawer. It cannot be answered until the correspondent sends her full name and address. Will other enquirers please take notice—(46 C.).

A Set of Questions.

Q. Answers to the following questions are requested by a teacher.

(1) What syllables should be used when singing the harmonic minor?

(2) What is the difference in performance of the second notes in the following:



(3) How can I play a succession of four-note chords "legato"?

(4) When chords are required to be played staccato, are they performed by means of the ordinary hand-staccato by the hand falling upon the keys as if they were a single key?

(5) I should be grateful for information regarding the playing of "ornaments" and "accents," and of their application.

(6) Are staccato notes always marked with a dot (.)—E. R. F. Canada.

A. (1)—*La, si (or ri), do, re, mi, fa, si, fa, si, do*. The French lute available for the seventh degree (or leading note of the major scale) is the initial of *lohanos* (or *lohanos*), the concluding word of the hymn from which the Arctian syllables were derived for ornamentation.

(2) The sharpness of the note is also the softness, in both major and minor, are represented by the sign of the degree in composition and softness. I find "si" far preferable in every instance.

(3) They are practically the same and performed similarly for the quarter-note at "si" being the last note of the slur, is worth only one-half an eighth-note; the distaccato (c) means the same thing and is, therefore, superfluous.

(4) The answer needed is somewhat long and must consequently be treated in a later issue.

(5) See (ii).

(6) It is so required or by a dash-accent (.) if a much shorter staccato effect be desired.

Note: The questions referring to Dr. Mendelssohn's "Method" will be treated in a future issue. In the meantime you would do well to study "The Art of Teaching" "Method in Teaching" and "Musical Interpretation" by Tobias Matthay; they are admirable for your work.

The Rakoczy March—Liszt's 2nd Polonaise.

(1) Can you explain the real source of the Rakoczy March? I have played it as "Liszt's Rakoczy March," but have since found a duplicate of it under the name of "Rakoczy March" from the opera of "Damnation of Faust" by Berlioz.

(2) The parallel diagonal lines (//) indicate that a complete silence is required.

(3) The "early lines" you mention are signs of arpeggio, chords to be played by

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Both the piano and the automobile represent important investments in these days of cyclopean progress. Automobiling is one of the favorite sports of your editor, and he has driven cars a distance equivalent to six times around the earth. A fine car, an excellent road in our endlessly wonderful country and a party of appreciative companions—these give a thrilling opportunity for enjoyment.

Recently, while whizzing through our lovely southland, it came to us to compare the investment values in automobiles and in pianos. A fine piano we know, bought in 1904 and used in a home of a very musical family is today quite as stately in appearance and as beautiful in tone as when it was purchased. A generation of different players has

enjoyed it hugely. In the same period this same family has owned no less than twelve automobiles, ten of which have disappeared entirely. In the piano market there are no "yearly models." Of course, one does not go cavorting around the land at forty or fifty miles an hour on a piano, but nevertheless the average piano of fine make is made to stand a terrific amount of "punishment."

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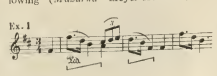
interesting of all, a pair of owls that danced ridiculously for our moving picture camera, have provided huge amusement for many American friends.

Grave of a Great Artist

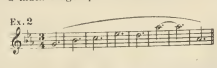
TOGETHER we made a pilgrimage to the grave of Eleanora Duse, in the quaint little cemetery of San Gills. Malpiero pointed out the Alpine range over which the Austrian aviators flew on their war-time mission of destruction.

Fortunately fate protected Venice. Of the great number of bombs dropped, only a few did any serious damage to the priceless art treasures. Again Malpiero reverts to the favorite theme of the great choral music of early Italian composers—commenting all the while upon their modernity just as we comment upon the modernity of the thought in the Bible and in the words of Shakespeare.

discriminate. Singing or humming the phrase often helps. One can easily cut a tiny, if a little common sense is used. For an instance of two extremes in short and long phrasing, look at the following (Mazurka—Meyer-Hellmuth):



Where the theme is broken up into motives, the pedal can safely be used at the beginning of each measure. The short motives which are used so widely in the modern dance are typical of most dance music. In the *Loin du Bal* of Gillet, a much longer phrase is found:



While the phrase does not properly end with the first measure, the use of the pedal is not to be used for the first measure, the lower than those of Palestrina, Trevenzoli, Scarlatti and Monteverde. Any little tenor who gets up in a fever and tries to imitate Caruso is overwhelmed with applause, while Italy is turning its back upon its great heritages," was his constant refrain.

And Malpiero is no pessimist, as his smiling countenance proves. More than this he is working upon his *Monteverde* which is to appear in ten volumes, of which only two are completed, expecting that the real art lovers will come to their senses and be glad to pay fifty dollars for the collection.

We reach the grave of the great Duse, queen of tragedy, marked by a simple shaft of Italian marble. Her husband's drama, what legacy of soul lies there? Somehow in the career of Duse, as in that of Malpiero, we feel that we meet the true spirit of Italy, and that Italy is the measure by which the greater Italy of Dante, Virgil and Milton is no sense archaic. He and d'Annunzio are the greatest of friends and are best loved in touch with every modern movement.

We motor back to Venice, or as near as we can get to Venice, in an automobile. Then we take a boat to the Hotel Danelli where we find one German groom asking another, "How would you like to live in Venice and have a fish for a pet?" How can you live in Venice and come near the mudflats? Go to Venice to dream, or you will never see Venice.

How the Scale Grows

By JOSEPH GEORGE JACOBSON

If you find the tonic triad of any scale, whether major or minor, and fill in the intervals between those tones with passing tones, you have the scale. Add the tones of dominant and subdominant chords. For example, in C major, use the tones of the dominant chord, D and B, to fill in and of F and A of the subdominant chord.

Take the tones of the tonic chord of A minor and fill in with the tones B and G sharp which belong to the dominant chord D and F of the subdominant. This gives the harmonic minor scale. As the interval between the sixth and seventh of the minor scale was considered unmelodious, the F was raised to F sharp. This gives the melodic scale. Descending the scale, G sharp, which was the leading tone to A, is played G natural, and F natural is the leading tone to G. In this manner are to be worked up the other, the natural tones of all main chords.

Keep Studying

By EDNA KALISCH

EVERY TEACHER should know more than one instrument for his own benefit as well as for the pupil's gain. If he is a pianist, for instance, he would do well to embrace the study of the violin or cello. Let him become a pupil under a musician who excels in the instrument which he is to study—someone else himself in the music realm.

If his pupils be his accompanists they should be able to enjoy his work and profit by it. The teacher, through continued study, will acquire a new and more effective single pressure of the pedal, it may be cut with melodic continuity still being maintained. The point is to

discriminate. Singing or humming the phrase often helps. One can easily cut a tiny, if a little common sense is used. For an instance of two extremes in short and long phrasing, look at the following (Mazurka—Meyer-Hellmuth):

How I Use The Etude

By HELEN OLIPHANT BATES

THE Etude itself has an article on "Sight Reading," perhaps the January and March numbers also have suggestions for sight-reading. The Teachers' Round Table, the editor's page, or any of the departments might also have hints on this subject. If this material is listed concisely, but completely, on one card, the teacher can see at a glance where to find all the information in his library on this branch of music study. To make THE Etude useful to the greatest degree, it is advisable to list alphabetically under subject heads, the various topics which come under the general classification of departments, editors' or letters to THE Etude. Music in the supplement can be indexed in three ways: according to composer, title of piece and grade, or musical and technical value.

Gateways to Accomplishment

By FRANCES COVERLY

BY TEACHING children to make tallies a game may be made out of the practice of hard spots. When a figure, measure or phrase presents a difficulty the pupil may be asked to play it five times with the right hand alone, drawing a small perpendicular line on a piece of paper after each of the first four times and an oblique line through these four lines after the fifth time. Next he may be told to make a tally for the left hand, and finally one for playing with both together.

This little figure, which looks like a gate, has become, in fact, the gateway to accomplishment for the pupils of one teacher who proved by means of it that, if a certain passage is played correctly a definite number of times, it will become smooth either at or sitting. The tally is a picture of progress—so much effort, so much accomplishment.

When tallies are made at the lesson the pupil should always be allowed to draw the tallies. Relating the attention to the tallies, and students are more conscientious about recording only perfect performances when they themselves do the drawing.

It was a characteristic of Wagner that he did not finish on a small scale. Neither his operas nor his prose works were short or incomplete. He acquired early in life a habit of reading to his friends his librettos, essays or whatever he happened to be working upon. In regard to the length of the book, he always insisted upon finishing it. In his autobiography, "Mein Leben," Wagner admits this weakness.

In 1851 he read the whole of "Opera and Drama" which he had completed two years before to a group of friends in Zurich. He compelled them to listen to him twelve completed evenings. In 1853, having finished the poems of the "Ring," he visited his friends and read to them in one evening the libretto of "Rheingold" and "Die Walkure." The next morning his friends listened to "Siegfried" and "Gotterdammerung." A few weeks later he read the entire trilogy again to his friends at the Hotel Bauer.

As Wagner grew older his mania for reading aloud became even stronger. In 1879, thirty years after completing "Opera and Drama," he reread it to friends. And at Bayreuth he read not only his own works but also those of other composers. He did not consider the enjoyment nor the endurance of his listeners. He was entirely obsessed by the pleasure of hearing his own voice.

"Keep your mind healthy in its action and keep a decent ethical view of life. Unity, confidence, pompous will do you even more harm than lack of it. From all the rest of mankind. Just because you are different, you are not inferior. Perhaps lots of others are artists in their influence upon your physical health. Your mental attitude has a powerful foolish notions just because this is so."—HERBERT WITTESSPOON.

The Trail of a Jongleur

By THE HON. TOD B. GALLOWAY

A Fascinating Tale of Wartime Musical Experiences

A JONGLEUR, according to the Century Dictionary, is a minstrel who in "Medieval France and in England under the Norman Kings, went from place to place singing songs generally of his own composition and to his own accompaniment." It is a distinctly medieval method of work that I was thrust into the rôle of jongleur.

Having found myself in the winter of 1918 in Paris ready to aid in any kind of work which I lay in my power to perform, I speedily realized that something must be done to give the doughboy a proper understanding of the unknown land which he found himself suddenly and unexpectedly, and especially to make him understand that he was seeing France under conditions not normal but abnormal. Therefore I elected to talk to our men about France, its history, past and present, its folklore and traditions, specializing on the local history wherever our troops might be stationed, and to take out the sting of this dose, so to speak, to sing to them *The Gypsy Trail, Your Flag and My Flag* and other of my compositions.

At first the thought of trying to interest the rank and file of our men in this way was not reassuring. However, I had my "try out" at one of our aviation supply camps outside of Paris, and the eagerness with which the men listened was positively thrilling. From that time on I never had any doubts as to what the men wanted. They wanted the best that they could be given in talks and music; they desired nothing cheap or tawdry.

On the gypsy trail that I followed, from the Atlantic to the Vosges and the Pyrenees to the Front, the most poignant memories which come leaping to my mind are those of the eager, attentive audiences—whether three or four men gathered together in a trench or a thousand assembled on a hillside. Though they met together in the mud and rain and in the storm and stress of the battle front under circumstances calculated to try patience and temper and make one unwilling to listen to a jongleur, never did these men show intention or listlessness but always the utmost consideration, respect and enthusiasm. Frequently after speaking and singing the allotted time, I would say, "Here, boys, you will have to clear out or you will be after hours!" They would only grin deviously and say, "But we are both yours! We've got an extra half hour. So speed up!"

Listening Under Difficulties ONE EVENING I drove to a little village where the troops newly arrived in France, in the strenuous preparation to move to the front, had been hiking and manuevering all day in a pouring rain. They were drenched and had to place to dry themselves or change their clothing. In addition their supply truck had broken down and, instead of having their mess at five o'clock, they did not have it until after seven o'clock when they had to eat it sitting on the damp ground in the open. Their uncomplaining demeanor and cheerfulness was touching. Under such conditions I demurred at attempting to entertain the men, but their Captain said that they would be sorely disappointed if I did not. For twelve quarters of an hour those splendid fellows "stood" and listened to words from of Troul I came upon a camp of our engineers which they had christened

cried, "Go ahead—we can stand it if you can!" In all that wonderful experience I never met with the slightest manifestation of discourtesy, rudeness or indifference. On one occasion I went into a forest where one of our last six footpans was located. Before I started an officer was not encouraging. He said that after their hard day's work the men were too tired to assemble to hear an unknown person talk and sing to them. They were "roughnecks!" I could not interest anyway and I would have a small audience. Fine prospect! On my arrival I introduced myself as "Tod B. Galloway" and then the "Y" but was crowded with a splendid lot of lumberjacks from Maine, Michigan and Washington. No reception could have been heartier and warmer.

Armed with gas mask and helmet without which one was forbidden to go towards the lines, I was taken daily until several points, speaking and singing to the open where the platforms, if provided, were shrouded by trees in order that the Boche might not see us and so favor us with a bullet. I was not allowed to open the platforms, if provided, were shrouded by trees in order that the Boche might not see us and so favor us with a bullet. I was not allowed to open the platforms, if provided, were shrouded by trees in order that the Boche might not see us and so favor us with a bullet.

The Thousand and One Nights SCHEHERAZADE'S tales may have left legions of us with an embarrassment and one night, but they were not more interesting or wonderful than the experiences of this jongleur. Then, when the meeting was over and I was about to start, there came the ride to the rear, in the ramshackle automobile through the inky darkness of the poplar-shaded roads where no lights or horns were allowed on the machines. The experiences of negotiating one's way past the long trains of artillery or marching troops, past huge motor trucks transporting munitions or supplies, dodging cars of officers' automobiles (and I am sure that the French officers always drove like mad), and the dispatch riders on motorcycles who without warning smashed out of the black mass you like the wind, held the nerves taut and were not soon to be forgotten. Shell fire and bombing were not nearly so nerve-rivng.

They could hardly be myself as from my native state, Ohio, in order that any homesick boy from that locality might have a bit of home touch. Often men from Indiana, Kentucky or Pennsylvania would come up and say, "I'm not from Ohio but I am a neighbor and would like to shake hands with you!" One night a man said quite seriously, "I am not from Ohio. I am from South Dakota. But we are both west of the Alleghenies." Another time I had been talking on American Folk Song in the course of which I mentioned the Omaha Indian music. Afterward I had a big, husky hanging around to speak to me. He said, "I just wanted to say that I am from Omaha, Nebraska." The mere mention of the name had given him a bit of home touch.

Central Park & a France VOLUMES could be written about the unquenchable American sense of humor. No matter how trying the conditions were, how desperate the situation it would always come to the aid of the soldier. In words from of Troul I came upon a camp of our engineers which they had christened "Central Park." All its winding paths were marked with the names of New York streets and places, Times Square, Broadway, Fifth Avenue and so forth. Of course the boys had their zap which they showed with great pride. The collection consisted of one of our last six footpans, four eagles and a solemn owl, all captured there in the woods. The sign on the zoo was characteristic of their humor—"Don't feed the animals; they are no worse than we are." At the dismal little village, Les Letettes, on the edge of the Argonne Forest, a sign over one billet announced "Bored of Trade," another, "Nix Hotel." On the crowded road, from the front one of the traffic signs read, "The Way to Win the War is by Action. Keep moving."

One day near Verdun, while watching a baseball game, I asked one of our colored soldiers, "Well, Sam, what do you think of this war?" He listened for a moment to the incessant cannonading, glanced at the score, and then said, "Well, I noticed that one of the men had lost his hands and the other both of his hands. The sight so upset me I could hardly believe it. I was so embarrassed and so I glanced at my wrist to watch. The gesture was not overlooked by the boy who had lost his hands, for he said with a broad grin, "Go, I wish to thank you for the 'where my wrist watch went.'" On this same occasion another soldier came up to me and said, "I just want to shake hands with you." I braced myself, modestly wondering how I could receive the forthcoming compliment, when he added, "I just want to shake hands with an old man who can put it over." I could anything but be more than a little surprised (and the subtle humor of the sign which greeted me at a village in the Argonne Forest—"Entertainment Postponed on Account of Battle," which was the truth in the fact).

The Paris office told me that I was their most mobile asset, as I required neither scenery, orchestra or accompanist; but if they could be used as a stage and my truck with a piano and six husky soldiers to handle it, careering over the hills of Lorraine, Champagne, Burgundy and other of the hitherto sounding provinces of France, I would not have been considered quite so easily disposed of.

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The Jongleur Becomes Acrobat A FRENCH BOY, at best, is no one to fire an instrument; but those which often he was required for use in front army certain must have been from the backwash of the French Revolution. I have attempted everything from an old-fashioned, wheezy Sunday school melodeon to a concert grand. Under the piano I was forced to use on my trail as a jongleur surpassed anything in my previous experience. One night I was laboring with one which had six strings. Turning to my audience I said, "Boys, I am having an awful time!" With one shout they answered, "We know it!" On one occasion I was playing a piano in a little camp tucked out of sight near Challons-sur-Marne where there was no "Y" but, but



TOD B. GALLOWAY PICTURE TAKEN IN FRANCE DURING THE GREAT WAR

the good-natured boys had fixed up their mess tent for the occasion. All went well until I began to sing. To save the piano from dampness they had raised it on the piano stool likewise on stilts. I found it some acrobatic feat to play, sing and keep my balance at the same time. Need I add that both performer and audience lost their equilibrium several times?

One of the most enjoyable and amusing memories of my trailings is the time when I was billeted with a charming French family in a town more American than a year I had a piano—and a good one—of my own. I shall never forget our musical evenings. With the family gathered around before singing my songs, I would endeavor to translate the words of each poem into French, during which process we made frequent and hilarious journeys to the dictionary when a word proved particularly elusive. The words of *The Gypsy Trail, Arise from Dreams of Thee or A Little Song for Two* were not difficult, but to put into appreciable French such lines as:

Al, mah rose ain't white, an mah rose ain't red,
An no rose don't grow on de vine on de tree
Or from the Pickenianny Lullaby the words:
An he am chuckin' in de great big toe,
He's guine to haf outen dat pig to-

was something that can be better imagined than described. But the kind souls were so responsive they would applaud, for example, *Chantez le vous prie, Der leul, don creep!* Near this camp on the historic ground where 1400 years ago the Franks defeated the Huns, the Scourge, and turned back the Huns, and where in the first battle of the Marne the French had again turned back the foe, we Americans had a simple but impressive Memorial Day service in a little hillside cemetery where six of our boys

one seldom finds a teacher who is equally successful in both fields.
The successful teacher of children is not only an intelligent musician but also a person who has been thoroughly trained in child psychology—a person of poise and a certain charm which makes her capable of instilling within the child the thought that, "Of all the arts, great music is the art to raise the soul above all earthly storms."

The "real teacher" teaches the truth. She designates all things and concepts by their correct names. She knows that if she is to arrive at conclusions quickly and accurately (in the mad rush for specialization) she must not waste this second of most precious things, *time*, by teaching the child names for musical terms that he must eventually forget and relearn correctly, causing him to go through the needless process of destroying the old thought before he can think the new.

She would be wasting *valuable time*. She would be establishing a habit that may take him months, yes, *years* to correct so that he can automatically think the right thought. Why cause a sensible, normal child to learn that silly sentence, "Every good boy does fine," for the lines of the treble staff, when the same knowledge, with a recognition of the whole grand staff, may be presented accurately and in a manner fitting to his intelligence?

Facts are fact, regardless of time or place. Why wait until a child has studied from two to four years, or perhaps longer, before teaching him how to build the tonic triads when he may just as well know it in his first lesson? Why delay in training his ear, eye, hands and voice when, psychologically presented, with lovely melodious songs and pleasing, interesting games, he may soon acquire a skill with ease? Why wait for years to learn that most interesting of subjects, "The History of Music," when, through it, he may correlate the world's literature, history, art and geography? The pleasure and knowledge to be derived from such study is limitless.

Phrases in Music and Speech
THE "REAL teacher" will cause the pupil to understand the close relationship between English and music. (Both, for instance, recognize the comma, or first phrase and the semi-colon, or second phrase.) Musically the two phrases give us the first section which so often asks a question. Then there are the third phrase and the fourth phrase making the second section which answers our musical question.

With the true teacher's encouragement and direction, the pupil will learn to write and harmonize the charming little tunes he has invented in his make-believe world. She will teach him to learn "to see what he hears and hear what he sees." He will learn to be an *independent thinker*, to think accurately and quickly under all conditions and circumstances, to apply what he knows and to do with great dispatch and system. He will become *efficient*.

This "real teacher" will present her material in such an interesting psychological, pleasing manner that she will create in him the desire to go and learn, and, as Carlyle tells us, "Thought once awakened does not again slumber."

Realizing, as you must, the significance of this most momentous of questions, the choosing of the one who is to help shape your child's life—his very soul—can you still conscientiously say, "Anyone will do to teach my child at first?" On the contrary, you will make certain that she is not only a good musician but also well trained in the best methods of teaching children.

Is music really a necessary part of the child's education? Unquestionably, yes. It is impossible to overvalue the knowledge of a subject. "Untwisting all the chains that tie the hidden soul of harmony."

To that mighty army of loyal, ever-giving, ever-serving co-teachers, I would ask, what Cicero so long, long ago, "What greater or better gift can we offer the republic than to teach and instruct our youth?"

SELF-TEST QUESTIONS ON MRS. DUNNING'S ARTICLE

1. Why are the early years most important?
2. What is the harm of such memory devices as giving names to the lines of the staff?
3. Describe your idea of what "teaching" ought to be.
4. When should the tonic triad be taught? Why?
5. What are some similarities existing between literature and music?

The Student's Debt to Radio

By SYLVIA H. BLISS

The music student who tunes in for symphony and philharmonic concerts, the better hotel orchestras, as well as for smaller groups of instruments and the worthy soloists, finds in radio a great aid to musical culture. Acquaintance is gained with a large number of compositions, frequently prefaced by explanatory and interesting remarks, and a lesser but valuable advantage is derived from hearing the glib pronunciation of artists' names, titles of works and musical terms.

Goethe, in his "Wilhelm Meister," recommends that concert-goers sit in darkness so that the ear may receive the full benefit of the performance, undisturbed by distracting impressions on the eye. This condition may be fulfilled during a radio concert. The audience receives, barring static, nothing but the music, and he who listens carefully and inevitably with increasing intelligence—finds, when he takes up his own instrument for practice, that his work has become more objective. He is concerned less with specific action than with beautiful effects. He finds that he is attaining the end for which Leschetzky so labored with his pupils, "To listen, to open one's ears." And again, "When once you listen to your own playing as if you were listening to someone else, and find yourself unhappy and dissatisfied, then it is that your real study begins."

A rest becomes not a pause in activity but a cessation of sound; staccato, not a swift departure from the key but a short, detached note; legato, not a style of touch but continuous tone; *sfzando*, not a manner of attack but an abrupt, forceful effect.

Is my tone as beautiful as that of Brailowsky; my runs as delicate, swift and clear as those of Hiltcheson; my rhythm as persuasive and moving as Grainger's; my pedaling as artistically effective as that of Harold Bauer? These are the questions one asks. These are the effects for which one strives.

Note-Bound

By JANE FELLOWS

The attention of many students is so much occupied with reading and playing the correct notes that the result is at best only a mechanical performance.

These note-bound students should try to think of the thought which the piece expresses before attempting to practice the notes. They can do this by listening to someone else play the composition while their faculties are absorbed by a positive mind. When they start practicing the piece they find that the notes and other technical points come much easier because they know what lies behind them.

Commands!

By HELEN KWATIANOWSKI

ATTENTION! Right Face! Forward March! How enthusiastic the children are about following commands! They love to "play soldier" and they find that carrying out orders is exciting. Why not apply military tactics to the piano lesson so that the pupil will find a "dry" five-finger exercise so interesting that he will enjoy practicing it?

Ask the child, "Have you ever seen a soldier marching?" Do they have a leader? What is he called? Let the leader pretend that the teacher is the general. The pupil's fingers are the soldiers. The pupil himself is the captain. Sit Startle the captain with this order: Sit up straight! Fold hands in the lap! (It is taken for granted that the pupil knows the different octave locations by name.) Right arm place on two-lined octave. Soldiers march forward and back legato. Soldiers march forward and back octave. Next command, Left arm on low octave.

Soldiers march forward and back legato. Then, Both armies march legato.

Give similar commands using staccato touch and shadings such as *crescendo* and *diminuendo*, *piano* and *forte*. For more variety the shadings and touches may be played against each other. For instance, command, *Together march; left arm staccato; right arm legato*. Or, you may say, *Together march; right arm forte, left arm piano*. Also, both touches and shadings can be combined and played on any octave. Scales may be practiced in the same manner.

Besides technical advantages gained by practicing the five-finger exercises in octave ways, the pupil applies his knowledge of musical terms to his playing. Obeying the commands teaches him to think quickly and accurately. At the same time he is kept interested and is anxious to give commands to his "soldiers" when he gets home.

Wagner, the Voice of the Nineteenth Century

By SAMUEL G. AUSTIN

According to Paul Rosenfield in his "Musical Portraits," Wagner's music was the "sign and symbol of the nineteenth century," and the musical expression of the materialism of the age.

Wagner's music is the century's psalm of material triumph," says its author. "It is the cry of pride in its possessions, its aspirations toward greater and even greater objective power. Wagner's style is stiff and dispersed and emblazoned with the sense of material increase. It is brave, superb, haughty with consciousness of the world power acquired by man. The royal pomp and ceremony, the pride of the trumpets, the arrogant stride, the magnificent address, the broad, vehement, grandiloquent pronouncements, the sumptuous texture of his music, seem forever pro-

claiming the victory of man over the energies of fire and sea and earth, the lordship of creation, the suddenly begotten railways and shipping and mines, the castles of wealth and comfort.

"His work seems forever seeking to form images of grandeur and empire, flashing with Siegfried's sword, commanding the planet with Wotan's spear, upbuilding above the heads of men the castle of the gods. It dares measure itself with the terrestrial forces, exults in the firm, roughs through the forest with the dinosaur, glitters and surges with the river, spans mountains with the rainbow bridge. It is full of the gestures of giants and heroes and gods, of the large grand movements of which men have ever dreamed in the days of affluent power."

Landing Safely After a Leap

By G. BROWNSON

Juniata accurately the distance from one note to another is an art most students are very late in acquiring. A constant striking of the wrong note leads to the habit of glancing down at the keyboard—and this habit in turn leads to other pianistic faults. By practicing the scales in the following manner one becomes gradually accustomed to larger intervals and finally plays with ease any skip required.

When all scales—major, minor and chromatic—are gone through in this way in one octave the range may be extended to two, three and four octaves. But one note only should be added at a time (the accompanying exercise being used as a pattern). Absolutely strict and even time should be kept. Since it is the tendency to "slow up" at the points marked so . . . the pupil should be most careful to remain correct time at these places. The exercises are to be taken first hands separately and then hands together.

The Beat in Whistling

By N. B. SMART

Most boys are fond of whistling. But those who do not take music lessons get no true beat in their whistling. In the twilight how often they listen to the whistlers strolling by, and how often are we disappointed when we recognize the tune

and find it wrecked for want of the beat. If boys were impressed with the importance of rhythm in whistling would they not have more patience during their first music lessons? With interest thus awakened, would they not make better progress?

LATER DAY FRENCH COMPOSERS

Watch out for this constantly. It is wisest to do the first and second physical exercises one hand at a time, for the first fortnight. The third physical exercise should always be done with both hands at once. During the one hand at a time work, keep a watch over a tendency to get taut or to move in sympathy with the one you are exercising. This is should not be able, in a non-sympathetic quiescence. This is not half so easy as one would think, and you will have to keep your eye on it.

The Third Week of Muscle Work
THIS LATERAL finger-extensor work is so very valuable in what it does to your hand that we shall use it for some time, but on your third week you spend extensor finger efforts but only in-start in with both hands at once with the first physical workings. Retaining, of course, the same open-table approach and position, and doing the lateral finger extending as before, we now add rhythm and also an independent dual action of the hands.

The left hand does lateral finger extending work, as before, but definitely to the count of four (a whole note), paying out meanwhile the extensor work of each finger to match with even quarter-note pulses. The right hand during the above performance has remained with fingers at rest and close together. (As before, the fun.) As the left-hand fingers slowly and rhythmically close together, the right-hand fingers do their lateral finger extensor movements, also rhythmically. In other words, the left-hand fingers open up while the right-hand fingers are closing in, and the right fingers open up while the left are closing in. Repeat these movements and both hands at once eight times. Then double up on the speed.

Let us now turn to that most important part of a pianist's fingers.

The Knuckle-Strengthening Exercises
OUR FINGERS have three sets of knuckles to control, the nail-knuckles (nearest finger tip), hand-knuckles (where fingers join the body of the hand) and the mid-knuckles (half-way between nail and hand-knuckles). Of these, for pianists, the nail and hand ones are the most important. The best firming of the nail-knuckles, when playing piano, are what give clarity of touch, and they are pretty hard to control. The hand-knuckles in their vertical action are what give pianists that flexible fleetness of fingers by which they make their rapid scale passages, trills, tremolos, runs, and, in fact, all those pianistic feats which have to do with "feather-cluster" effects. The mid-knuckles act as sort of sympathetic supporting bridge between the other ones.

While all the knuckles have to be firm for piano playing, there must always be a resilience, a spring yield to them. They must never be rigid. The fingers have to be very similar to the blade of a fencing foil. If you get hold of one of these and bend the blade to the hilt, you will best grasp my meaning. It will bend but will not break. It is somewhat similar to the "feel" of classic firmness and non-rigid strength which we have to get in our fingers. Here follow the physical workings to bring this about—quickly.

Knuckle-Exercises
 (No table for this work)
SIT BACK carefully. Turn the palm of the left hand, as if to examine it. Take three fingers of the right hand and lightly but firmly place them in turn across each finger of the left hand on the palm side and in such fashion that they hold flat all the knuckles except the nail-knuckles.

Now bend slowly down the left finger tips from the nail-knuckles only. Make six rapid jerks down and up. The left finger should snap down against the side of the supporting right fingers. Do this to each finger in turn. Next transfer the support to just below the mid-knuckle joint and bend each finger six times down and up from that joint only.

Again lower the supporting right hand and bend each left-hand finger sharply down and up six times from the hand-knuckle joint only. You may use, as part of your right fingers to hold back gently the other left-hand fingers, as you bend each one down and up from the hand-knuckle, for there is an irresistibly sympathetic downward trend from the next-door fingers, especially noticeable with the hand-knuckles bends. Always hold back those very gently. No forcing must be allowed. After completing all the fingers of the left hand thus, go through the same processes with your right-hand fingers, each in turn, each joint in turn, using the left-hand fingers as the supports.

Again turn your hand palm up. Examine it closely. You will note moxms, finger moxms we shall call them, near the point at which the fingers start from the side of your hand. Your center palm has a slight hollow. There is a wrist-moxm also near the wrist. Keep these terms in mind.

Next, palm flat, fingers flat and close together. Bend all four together slightly from the hand-knuckle until they touch your wrist moxum (or as near as the fun.) As the left-hand fingers slowly and rhythmically close together, the right-hand fingers do their lateral finger extensor movements, also rhythmically. In other words, the left-hand fingers open up while the right-hand fingers are closing in, and the right fingers open up while the left are closing in. Repeat these movements and both hands at once eight times. Then double up on the speed.

Let us now turn to that most important part of a pianist's fingers.

The Knuckle-Strengthening Exercises
OUR FINGERS have three sets of knuckles to control, the nail-knuckles (nearest finger tip), hand-knuckles (where fingers join the body of the hand) and the mid-knuckles (half-way between nail and hand-knuckles). Of these, for pianists, the nail and hand ones are the most important. The best firming of the nail-knuckles, when playing piano, are what give clarity of touch, and they are pretty hard to control. The hand-knuckles in their vertical action are what give pianists that flexible fleetness of fingers by which they make their rapid scale passages, trills, tremolos, runs, and, in fact, all those pianistic feats which have to do with "feather-cluster" effects. The mid-knuckles act as sort of sympathetic supporting bridge between the other ones.

While all the knuckles have to be firm for piano playing, there must always be a resilience, a spring yield to them. They must never be rigid. The fingers have to be very similar to the blade of a fencing foil. If you get hold of one of these and bend the blade to the hilt, you will best grasp my meaning. It will bend but will not break. It is somewhat similar to the "feel" of classic firmness and non-rigid strength which we have to get in our fingers. Here follow the physical workings to bring this about—quickly.

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 (No table for this work)
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Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and records will be considered regardless of make. Correspondence relating to the columns should be addressed to—The Trust, Dept. of Reproduction.

THE UNIQUE observation of the Schubert Centenary by the Columbia Company sponsored, among other activities, an International Composer's Contest, with prizes for orchestral works as a tribute to the melodic genius of Schubert. The grand prize was won by Kurt Atterberg, Swedish composer, with his "Sixth Symphony," which has been recorded with great success in the review in this issue. Besides this grand prize there were ten zone-prizes. The first of which was the adjustment of the score to an orchestra for which the work was not written. This should have been recorded by a large symphonic orchestra in a concert hall, in order to present that living flexibility of the which Haubold has conceived. This lack of spaciousness behind the music does not permit of an instant conception of the composer's wishes, though several auditions of the work do more or less fully reveal his purposes.

We believe Mr. Haubold's score is a serious, well-made one, deserving of the prize and still more deserving of the attention and the appreciation of the American people.

An interesting piano recording has been issued by Wm. H. Wise and Company, the makers of the "Karm" series of English Singers. It presents two negro dances, one the concept of a negro and the other that of a white man. These dances are *Juba Dance* by Nathaniel Dett and *Dance Myre* by Will Scott Briley. The latter, one of the younger pianists, plays them most commendably and true piano resiliency projected from this disc in a fine manner (one ten-inch disc, number 170).

Francis Quintet
 TWO ALBUMS of interest recently issued by Victor command attention because of their exceptional merits in recording and interpretation. The first of these is Francis's *Quintet in F minor* for piano and strings played by Alfred Cortot and the International Quartet of London. The difficulty of recording the piano with strings and getting a perfect balance is an exacting one requiring some mechanical skill as well as interpretive artistry. It has been most successfully accomplished in this set. This work is a great favorite with music-lovers and must surely present an answer to a "long and cherished dream of countless chamber music" devotees. It is well played, with the piano part in a perfect balance with the tapestry of strings—yet sufficiently clear and strong within itself to maintain its own independence of thought and line.

Cortot's crisp touch is well suited to the music under-hand. It presents with an elasticity Francis's concept without an undue quantity of sentiment. The first movement of this work, with its energy, seems like a question which the composer would ask of life. The second movement with its contemplative emotions presents that quality which Daniel Gregory Mason finds representative of Francis, "...polignant aspirations like passions in a dream, wilder than intense yet elusive feelings which he radiate none but introspective minds." This work is recorded on four discs, Victor album M. 38.

Philosophy and Pure Music
THE PRESENT writer believes that Mr. Haubold has succeeded in conveying his philosophical ideas through music in a most expressive way. At the same time his program seems unessential to an point of pure music. The work has a distinct Brahmsian method of development, yet we do not believe it is imitative. There

are many signs of erudition in the work, yet a study of the score displays no laborious scholasticism. It is a work heavily scored yet sensibly conceived with a regard for true instrumentation.

There are moments of almost ethereal beauty in retrospective appreciation which do not recall themselves upon a first hearing. The fault lies in the recording which unquestionably called forth many problems, the first of which was the adjustment of the score to an orchestra for which the work was not written. This should have been recorded by a large symphonic orchestra in a concert hall, in order to present that living flexibility of the which Haubold has conceived. This lack of spaciousness behind the music does not permit of an instant conception of the composer's wishes, though several auditions of the work do more or less fully reveal his purposes.

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(Continued on page 141)



The Costume Recital

Its Preparation and Presentation

By J. F. MAGUIRE

The Costumes Shown May all be Made from Butterick Patterns. See list at end.

COLONIAL	Piano	Grade
Graceful Minuet...	W. D. Armstrong	2½
New Virginia Dance		
(Four hands).....	F. P. Atherton	4
Sitely Lady.....	C. W. Cadman	3
Old-Fashioned Dance...	F. B. DeLoane	3½
Priscilla.....	Paul Bliss	3
March of the Pioneers	E. R. Croeger	6
Witches.....	J. H. Rogers	3
At Ye Olde Mill.....	C. Zechner	5
Courly Dance.....	George Dudley Martin	3½
Dorothy.....	Smith	3

FAIRIES	Piano	Grade
Fairies.....	J. H. Rogers	3
The Elf's Story.....	W. D. Armstrong	2½
Puck.....	E. Grieg	5
Dance of the Elves.....	E. Grieg	3
At the Fairy Spring	E. Meyer-Helmann	5
Brownies.....	H. Reinhold	3
How Sweet the Moonlight Sheds	E. J. Deceve	3
Moonlight Revels.....	C. Adair	3½
Fairies' Gift.....	Teller	3
The Fairy Boat.....	Edwin Sharpe	3
Fairy Dance.....	McIntyre	3
Airy Fairies.....	G. L. Spaulding	1

INDIAN	Piano	Grade
American Indian Rhapsody	P. W. Orem	8
Kiowa Apache War-Dance	C. T. Trayer	7
Indian Love Song.....	C. W. Cadman	3½
American Indian Sketches.....	Wright	3
Indian Lodge.....	MacDonnell	4
In the Red Canoe.....	C. W. Kern	3
Indian Dance.....	Wibes	3
Indian Legend, from Prairie Sketches	C. W. Cadman	4
Indian Dance.....	Flores	4

SPANISH	Piano	Grade
Petit Bolero.....	H. Ravina	4
Caprice Espagnol.....	M. Moszkowski	9

Toreador et Andalouse	Grade	
(four hands).....	A. Rubinstin	5
In Sunny Spain.....	M. Ewing	3
Spanish Dance.....	G. Egeling	3½
Casaguetta Dance.....	Heller Nichols	3
Spanish Dance.....	Frontis	3
Spanish Carnival.....	Hatch	3
Spanish Dance.....	E. Grandos	5
Nra Dnce.....	Ducelle	3

DUTCH	Piano	Grade
Margot's Wooden Shoes.....	E. Poldini	3
Dances of the Wooden Shoes		
(four hands).....	Schlytte	4
Wooden Shoe Dance.....	Bartlett	5
Dutch Dances.....	Koentgen	4

IRISH	Piano	Grade
A Bit of Blarney.....	Vincent	4
At the Donnybrook Fair	John Frittle Scott	4
Donnybrook Fair.....	Robert	3
The Top of the Mornin'.....	J. P. Scott	4
Dennis and Nora.....	J. P. Scott	4
Irish Lullaby.....	A. C. Quintan	3
Irish Reel.....	N. Louise Wright	2½
Tam o' Shanter.....	G. W. Warren	5
Londonderry Air.....	Hummelreich	5

ORIENTAL	Piano	Grade
Oriental.....	N. Amami	4
Oriental.....	C. Cui	5
Oriental.....	W. C. E. Seebach	4
Nauth Girdly Dance.....	W. Smith	3
Two Themes from Scheherazade	N. Rimsky-Korsakoff	3
Song of India.....	N. Rimsky-Korsakoff	5
Egyptian Dance.....	R. Frittl	4
Eastern Dance.....	T. Torjansen	4
Dance of the Bajaderes.....	C. W. Kern	4
Oriental Dance.....	L. L. Loth	3
In Cairo.....	Theodora Dutton	3

JAPANESE	Piano	Grade
Japanese Lanterns.....	F. Keats	3
Cherry Buds.....	F. Keats	3
Japanese Dance.....	Pennington	3
Cherry Blossoms.....	H. Engelmann	3
Japanese Study.....	E. Poldini	6
Japanese Dance.....	R. H. Terry	4
Japanese Dance.....	Vera Richardson	3



CHINESE	Piano	Grade
Chinatown.....	J. H. Rogers	2½
Wing Foo.....	C. Bartleigh	3
Impressions of Chinatown.....	Ornstein	5

CLOWNS	Piano	Grade
Pierrots.....	Chaminade	4
Poichinelle.....	Kochmannhoff	7
Dance of the Clowns.....	Eilenberg	3
The Clown.....	G. Horvath	2
The Clown.....	A. P. Kisher	2
Cortège de Pulcinella	R. Leoncavallo	5
Harlequin's Serenade.....	E. Schütz	5
Ponchiello.....	E. Schütz	5
Harlequinade.....	R. Frittl	4
Clown Dance.....	H. Engelmann	2

SEASONS	Piano	Grade
To Spring.....	E. Grieg	5
Spring.....	E. F. Marks	6
Battle of Spring.....	C. Sinding	6
Summer Song.....	Di Backer-Grandah	4
Autumn Intermzzo.....	W. R. Spence	3
Winter Fun.....	H. Engelmann	3
Winter.....	J. S. Sverden	6
Autumn.....	G. Chaminade	7

SOUTHERN	Piano	Grade
Pickaninny Dance.....	F. E. Farrar	2
A Banjo Tune.....	N. Louise Wright	3
Banjo.....	L. M. Gottschalk	8
Jolly Dardles.....	K. Richter	2
Love Capers.....	G. L. Spaulding	4
Pickaninny.....	Muller	3
Juba Dance.....	R. N. Dett	5

Dances	Piano	Grade
Nature and Folk Dances		





SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



THERE ARE a great many students, now in the senior and junior high schools, who have definitely decided upon the vocation of professional music. Many of these students may be unfitted for the work and should discover their lack of capacity before it is too late. It should be the duty and privilege of the public schools to give these students standardized tests for musical talent and to inform them of their strength or weakness. In the event that the students show promise and aptitude in instrumental music, they should be permitted to enter a vocational music course and receive intensive training in technical and related musical subjects as well as in certain required subjects.

The Cass Technical High School of Detroit has a splendid vocational course for the training of professional musicians. Cleveland, Cincinnati and many other places have recognized their obligations by offering vocational music courses, and it fitting that all commercial and cultural centers should do likewise. From a commercial point of view the amount of money spent on music for amusement and cultural purposes and also received by the music trades ranks it high in the list of the nation's commercial activities.

A Vocal Music Course in the Public High School

By **GEORGE L. LINDSAY**

There will be opportunities for entering the profession with every chance of making all possible success. Large cities have had to depend on foreign musicians who have had, in general, the real vocational preparation, while the native-born have not had the proper training. The time has come when the public schools should offer a vocational course in order to give the American boy or girl an equal or better preparation for admittance to the large field of professional music.

The local board of education will be called upon to equip the orchestra with a limited number of non-solo instruments, such as bass viol, tympani, and drum sets, and whatever wind instruments will be needed for the band, such as clarinets, melophones, saxophone and bass horns. A suggested outline of the curriculum:

Grade 9 A		Grade 9 B	
Orchestra	8	Orchestra	8
Band	4	Band	4
Chorus	3	Chorus	3
Theory and Practice I	5	Theory and Practice II	5
Music Literature I	5	Music Literature II	5
Academic	5	Academic	5
	30		30
Grade 10 A		Grade 10 B	
Orchestra	8	Orchestra	8
Band	4	Band	4
Chorus	3	Chorus	3
Harmony I	5	Harmony II	5
Music Literature III	5	Music Literature IV	5
Academic	5	Academic	5
	30		30
Grade 11 A		Grade 11 B	
Orchestra	8	Orchestra	8
Band	4	Band	4
Chorus	3	Chorus	3
Harmony III	5	Harmony IV	5
Form and Analysis I	5	Form and Analysis II	5
Academic	5	Academic	5
	30		30
Grade 12 A		Grade 12 B	
Orchestra	8	Orchestra	8
Band	4	Band	4
Chorus	3	Chorus	3
Fugue	3	Fugue	3
Composition I	5	Composition II	5
Academic	5	Academic	5
	30		30

The Biggest Rural School of Music in the World

By **WALTER BURR**

PROFESSOR OF SOCIOLOGY, KANSAS STATE AGRICULTURAL COLLEGE

Preparation for the Course

A VOCATIONAL music course can be introduced in a vocational school or in some accessible high school with little actual expense, as the pupils will come in from all of the junior and senior high schools and relieve the overcrowding accordingly. Four teachers of music can handle upwards of sixty students. The curriculum can be arranged in order that fifty per cent of the time is devoted to practical music study. Each student enters the course with sufficient instrumental training to pass an examination of moderate difficulty on an orchestral instrument. In addition to this, he should pass the Seashore tests for musical talent. Regular daily orchestra rehearsals should be held.

Regular band rehearsals should also be held and each student assigned to study instruments of the band. Class lessons of an hour in duration, given once a week by professional instructors, can be procured at a cost of \$2.50 an hour and will cover the needs of musical students who are studying wind instruments. All pupils should take regular training in sight-singing and ear training.

These three activities provide the practical side of the course and produce players who will be of great commercial value in that they will have had intensive work in ensemble playing and in orchestra and band routine. Opportunities are open for those with experience who can "double" on orchestra and band instruments.

The group of related subjects will include elementary theory and practice, harmony, music literature, form and analysis, counterpoint and fugue, and composition.

Vocational Opportunities

IT IS assumed that any student who is properly prepared shall enter the field of professional music whenever the opportunity arises. There is no doubt but that the vocational music departments will receive requests for the services of competent players from local and other sources, and that the students who are best quali-

ified will have opportunities for entering the profession with every chance of making all possible success. Large cities have had to depend on foreign musicians who have had, in general, the real vocational preparation, while the native-born have not had the proper training. The time has come when the public schools should offer a vocational course in order to give the American boy or girl an equal or better preparation for admittance to the large field of professional music.

The local board of education will be called upon to equip the orchestra with a limited number of non-solo instruments, such as bass viol, tympani, and drum sets, and whatever wind instruments will be needed for the band, such as clarinets, melophones, saxophone and bass horns. A suggested outline of the curriculum:

when we go abroad to find perfection it is another case of having been "too near to the forest to see the trees." To see the forest is to see the trees. Since home-making and community building are objectives of the 4-H Club educational system, music training has its part in the curriculum of activities. Jazz may be winning its devotees in the American city, but classical and cultural music are prevailing along the countryside. It may be that the jar and noise of city life are more suggestive of rage and that the beauties and quietude of nature lend themselves especially to appreciation of the finer musical productions.

A Music Appreciation "Round-Up"

MUSIC APPRECIATION Contests are conducted in several of the states, the final contest being staged and prizes given at the time of the 4-H Club Round-Up, annually at the Agricultural College. Kansas 4-H Club members have the advantage of a powerful radio sending station at their disposal, and three evenings in the week, about supper-time, the boys and girls hear in their own homes the pieces of music that are to be studied in preparing for the contest.

Professor M. H. Coe, in charge of this work, gives great credit to this phase of the curriculum. He says that it helps give fine tone to the entire movement. He calls attention to the fact that there is practically no roadblock around the village at the time of the Round-Up when thirteen hundred of the boys and girls eat, sleep and live there for a week—and he feels that much of this commendable restraint is due to the cultural influence of the type of music studied. The list of twenty-five numbers for the year includes productions by such masters as Verdi, Strauss, Rubinstein, Grieg, Mendelssohn, Schubert and Beethoven.

The Educational Plan

INSTRUCTIONS are given to each member, both by mail and over the radio, telling the story of each masterpiece. Here is a sample of such a story: "Morning" (Peter Gyni Suite) by Grieg, Norway.

"The boy, Peter, leaves his home in Norway to search for adventure out in the world. After wandering about he goes to Egypt where he is awakened at day-break before the statue of Amenon. The story is that the statue sings as the first rays of the sun fall upon the sleeping world. The music is expressive of the freshness of morning with the awakenings of all things of Nature and of Peer himself."

This description precedes the rendition of Morning from the broadcasting station, for the more than ten thousand boys and girls who are club members. Can you find, in relation to the whole population, a like percentage of city school children who are organized for receiving this type of cultural education three times a week during the entire year? Yet many are deploring the lack of "music in the rural schools." Is it not as much a part of rural education as if it were cramped into the four walls of a rural school house?

DANSONS LA VALSE LOUIS VICTOR SAAR, Op. 122, No. 1

A charming inspiration, in modern style. Grade 5. Poco allegretto e grazioso

Very alluring, with piquant modern effects. Grade 4.

LA COQUETTE

INTERMEZZO

FREDERICK ALBERT HOSCHKE

THE ETUDE

THE ETUDE
molto rubato

mf *a tempo* *f*

ritard. *p a tempo* *f molto rit.* *p* *f molto rit.*

piu mosso *a tempo* *sf*
mf a tempo *f* *mf cres.* *piu rit.* *mf*

f *dim. e rit.* *ff a tempo*

senza ritard. *mf* *dim.* *in-u-en-do* *ppp* *D.C.*

♩ CODA (last time only)
a tempo *f* *p* *mf* *p*

a tempo *a poco meno mosso* *a tempo*
rit. *piu rit.*

f *sf* *a tempo*
ritard. *a tempo* *p* *ritard.* *pp* *f*

ritard. *a tempo* *p* *ritard.* *pp* *f*

MEXICAN RHAPSODY

HARL McDONALD

THE ETUDE

Owing to the frequency of key-changes in this composition, the composer has thought it sensible to eliminate all key-signatures. Therefore, all sharps and flats affect only the notes of the measure in which they are written. Grade 6

Allegro moderato

mf

the left hand well pronounced

ritard.

Tempo giusto

mp

mp

ff

ff

ff

poco a poco ritard.

Dolce e cantabile - meno mosso

p

ad lib.

pp

Allegro vivo

p

marcato il basso

la melodia marcato

l.h.

l.h.

f

r.h.

f

rallentando

a tempo

rallentando

f

sfz

subito p

f

sfz

a tempo

subito p

f

ff

f

marcato il basso

ff

ff

fff

BERCEUSE

A. SPENDIAROV

A fine example of the Russian school, Grade 4.
Andantino M. M. = 72

p

Ped. simile

p

dolcissimo

pp

prima corda

legato sempre

cresc.

dim.

pp

Last time to Coda

Poco animato

rit.

a tempo

rit.

rit.

poco accel.

dim.

rit.

D. C.

CODA

morendo

poco a poco

al fine

rall.

pp

PASSEPIED

from "LE ROI S'AMUSE"

THE ETUDE

LEO DELIBES

A quaint and beautiful Air de Ballet, Grade 4

Allegretto M.M. ♩ = 126

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

MEMORY MOON

SHIRLEY DEAN NEVIN

GORDON BALCH NEVIN

Moderato

mf *not too fast*

1. As I sit all a-lone in the twi-ght, At the long since we sat here to-gether, And the

mp close of the day that is done, And the world is a-sleep in a si-lence deep, While the ros-es will soon droop and die, But my heart knows no fear, For our pledge shines clear, And I

mf *rall.* *Chorus with animation*

stars are a-twink-ling one by one; Far a-bove the hills I see: The Mem-o-ry Moon is light-ing Her know you'll be com-ing by and by, Far a-bove the hills I see:

mf sil-ver-y lamp on high, And the Mem-o-ry Moon brings year-n'g For hap-py days gone by; But

mf though you have wan-der'd far, dear, I know that you'll look a-bove, And re-mem-ber those hours of

rall. *ff* glad-ness 'Neath the Mem-o-ry Moon of love! 2. It is love!

rall. *ff* *mp* *mf* *ff* *ff*

A. E. HOUSMAN

WHEN I WAS ONE AND TWENTY

H. L. BILGER

Allegretto

p When I was one and twen-ty, I heard a wise man

p *leggerio* Give crowns and pounds and guin-eas, But not your heart a-way, Give pearls a-way and

p *a tempo* ru-bies, But keep your fan-cy free, But I was one and twen-ty, no use to talk to

p *a tempo* me. When I was one and twen-ty I heard him say 'a-gain, The

p *a tempo* heart out of the bos-om, Was nev-er giv'n in vain, 'Tis paid with sighs a plen-ty, And sold for end-les

p *a tempo* rue, And I am two and twen-ty, And oh, 'tis true, 'tis true.

Presto *leggerissimo*

LITANY

FOR THE FEAST OF ALL SOULS

FRANZ SCHUBERT

J. G. Jacobi
Translation by E. A. Barrell

Lento, devotamente

p Rest for aye, oh
Ye whom sun - light

pp rest in qui-et-peace, Souls now fled where earth-ly sor-rows cease; Hap-py
once de-light-ed, And the moon, through for-ests sight-ed, Now ye

souls who, born a-gain, Free for ev-er free from pain.
bathe in heav'n pure rays, And on God him-self may gaze.

Safe ye are on heav'n's soft breast, Rest for aye, in qui-et-peace, rest.
Ye from earth have gained re-lease; Rest now, rest, o souls in qui-et-peace.

pp

pp

GRAND VALSE BRILLANTE

SECONDO

RICH. KRENTZLIN, Op.108

Vivo M.M. $\text{♩} = 72$

The score for the second piano part consists of ten systems of music. It begins with a piano (*p*) dynamic and a tempo marking of *Vivo M.M. ♩ = 72*. The first system includes first and second endings. The second system features dynamic markings of *cresc.*, *f*, *rit.*, *cresc.*, *f*, and *Fino*. The third system starts with *p* and ends with *mf*. The fourth system ends with *rit. D.C.**. The fifth system is labeled **TRIO** and begins with *p*. The sixth system continues with *p*. The seventh system includes *f*, *p*, *dim.*, *Fine of D.C. Trio*, and *f energico*. The eighth system ends with *D.C. Trio ***. The ninth system includes *p* and *frit.*. The piece concludes with a *frit.* marking.

*From here go back to the beginning and play to *Fino*, then play *Trio*
 **From here go back to *Trio* and play to *Fine of Trio*, then go back to the beginning.

GRAND VALSE BRILLANTE

RICH. KRENTZLIN, Op.108

PRIMO

Vivo M.M. $\text{♩} = 72$

The score for the first piano part consists of ten systems of music. It begins with a piano (*p*) dynamic and a tempo marking of *Vivo M.M. ♩ = 72*. The first system includes first and second endings. The second system features dynamic markings of *cresc.*, *f*, *rit.*, *cresc.*, *f*, and *Fino*. The third system starts with *p* and ends with *mf*. The fourth system ends with *rit. D.C.**. The fifth system is labeled **TRIO** and begins with *p*. The sixth system continues with *mf* and *p*. The seventh system includes *mf*, *p*, *cresc.*, and *f*. The eighth system includes *p*, *dim.*, *Fine of D.C. Trio*, and *f energico*. The ninth system ends with *D.C. Trio ***. The piece concludes with a *frit.* marking.

*From here go back to the beginning and play to *Fino*, then play *Trio*.
 **From here go back to *Trio* and play to *Fine of Trio*, then go back to the beginning.

The SINGER'S ETUDE

Edited for February by

EMINENT SPECIALISTS

IT IS THE AIM OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT
"A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

Thoughts About Placing

By FREDERICK W. WODELL

WITH THE BREATH under control and the vocal instrument free from rigidity, we have the primary conditions for the correct generation of tone at the vocal cords and for the extending of tonal vibrations in every direction, wherever there are open spaces, from the vocal cords upward. Upon the foundation of breath control and the responsive freedom of the parts the student can build.

The next step is to acquire skill in the development of power and of compass and in general in the management of the vocal instrument for the purposes of artistic song. Power of voice is secured as much, or more, through the use of resonance resources as through the increase of breath pressure.

Indirect Devices

THERE ARE certain devices which assist in "placing" the various parts of the vocal instrument in conditions and positions favorable to the correct generation of tone, to the fuller development of resonance, and, through these, to greater power of voice. One of these is the use of the natural smile on the middle and upper tones of the voice, widening as the pitch rises. Another is the voluntary centering of tonal vibration in the face, more especially on the middle and upper ranges of the man's voice and on the lower and middle ranges of the woman's voice.

Next, on the vowel on all pitches in all voices, there is the conscious placement of the same sensation behind the upper front teeth. Then, too, there is the conscious directing in the upper range of the woman's voice, of the sensation of tonal vibration, as if reflected from the upper front mouth into the upper back head, there rising and falling with the pitch.

The vowels E (eet) and OO (food) done with controlled breath and without rigidity of parts involved are naturally the most "forward" vowels for sensation in the upper front mouth. Through their use the student can most quickly be brought to feel what is meant by tone being thrown forward in the mouth.

The consonants Z, TH (then) and ZH (sure), if done with controlled breath and without rigidity of parts involved in first study preceding and joined without break in the sound to a following vowel, thus assisting the student in "getting the tone forward." It is possible to use this device wrongly, by endeavoring to "push" or "blow" the tone upon the upper front teeth. Instantly a condition of rigidity appears and the device becomes a source of injury rather than of benefit.

The consonants M, N and Ng are elements of language which should be sounded naturally on a controlled breath, without rigidity of the muscle under the chin and without downward pressure upon the jawbone. If these points are well noted, and also that of joining each consonant to a following vowel without break, the student will be assisted in securing an advantageous condition and position of the parts involved,

particularly the larynx, and in making a fuller use of the resonance spaces of the nose and face.

The Initial Vowel

AS MANY words begin with a vowel, it is a mistake to dwell too long upon the practice of prefixing a consonant to a vowel in study for the acquisition of the power to begin a tone correctly. It is advantageous, however, through the use of the consonants already mentioned, to develop in the student a consciousness of the sensation of tonal vibration in the upper front mouth, nose and face.

Later in the course of study the student may be encouraged to will that the sensation of vibration appear with the vowel and that it appear with the same kind of breath control and direction of the tone waves (down through both nostrils and along the roof of the mouth to the upper mouth teeth, for the combined facial and mouth resonance) as though the consonants were being used but without actually sounding them before the vowel.

For instance, in the case of the use of Z (mouth resonance), the Z can be sounded and blended or merged without break into the following vowel. The pupil can then be instructed to observe closely the point at which the vibration in his upper front mouth is strongest, to stop the tone by withdrawing breath an instant and to will the reappearance on the vowel alone of the tone (as if it had never ceased) and of the vibratory sensation on the same breath and at exactly the same point in the mouth. Success in this exercise the student becomes conscious of his power to will the tone to begin in its proper "placement" without the aid of the preliminary consonant. This is the point aimed at.

Success in this work depends upon the

student's ability to concentrate upon the willing of the reappearance of the sensation of tonal vibration at the desired point in the mouth and equally upon his power to stop the tone and begin it again without moving his lips, tongue or jaw in the least from the position first had on the vowel and upon being able to retain control of the breath throughout.

Closure of the Throat

IF THE TONE is stopped through a "closure" of the throat the position of the parts for the vowel is altered and the control of the breath lost. There is then nothing for it but to take a new breath, begin again and stop the tone by withdrawing the breath, with the aid of the inhaling muscles, without the slightest change of the position of the parts for the vowel.

For "combined placement" in the face and upper front mouth (tonal vibration being centered at the bridge of the nose and upper front mouth), involving facial and mouth resonance the student is asked to use the consonants M or N or the diphthong Ng, with a soft, short puff of controlled breath before each consonant. This is followed immediately and without cessation of sound by the vowel formed in the upper front mouth.

The sensation of the location of tonal vibration in the face is to remain throughout, though the tone is weaker when the vowel is sounded than when it is brought in. The vowel, under these circumstances, can and must be sounded without "assablation" in the nose and along the cheekbones, but no "assablation" in the true sense of the term, in the tone.

By this combined resonance the tone is enriched, and there is an increase in carrying power and volume. Singing with this combined facial and mouth resonance is by some called "singing on the tone-line."

When this "combined placement" is rightly done, and the sensation of tonal vibration located in the face is retained, conditions and positions of the parts for correct tone generation and resonance are secured indirectly. No matter how many and rapid may be the changes of syllable or pitch or both, the flow of tone is free and continuous.

Later the student finds himself able to will the "combined placement" on the vowel without actually singing the preliminary consonant, and when singing words beginning with consonants other than M, N, and Ng.

Lessening of Vibration

THE "COMBINED placement" is used by all voices at all pitches, with the exception. In the woman's voice, as the pitch rises, approaching the upper part of her range, the sensation of vibration gradually becomes less intense; the fact that the nose and upper front teeth and moves backward along cheekbones and teeth. Finally, on entering the highest range of her tones, it disappears from the face and is felt behind the top of the ear in the upper back head. Here it rises and falls, following the curve of the skull, with each upward and downward semitone (like running up and down the keys of a piano-forte). At the same time the sensation of tonal vibration in the upper front mouth becomes relatively weaker and is spread farther back in the upper mouth, as the pitch of the "head tone" becomes higher. Attention is again called to the fact that all positions and adjustments of the parts involved in tone production and singing are best brought about by "indirection." A local, direct attempt to hold lips, tongue, palate, larynx and soft palate in position carries with it a danger of wrong-doing and over-doing and thus of introducing rigidity and consequent failure.

An instance of working by "indirection" would be to direct the student to "raise the upper lip" and ask him to "smile with the eyes and put a smile into the sound." A real smile in the eyes will bring an unconscious raising of the upper lip. A sensation of the location of tonal vibration, called "placing the tone," has been a point in the teaching of the Masters for many years. It is of real advantage in teaching and study.

However, in the last analysis the decision as to success in the use of the voice must rest upon the quality of the tone emitted and for this is required complete ease at the throat.

A Song Parable

By SOPHIE LAMBERT

A SINGER and a song are like a house-keeper and a piece of meat. One housewife will go to market to buy meat for dinner. She sees some cheaper cuts of meat but thinks, "Those will not do. I must buy an expensive cut." She buys an expensive cut and, without careful seasoning, puts it on to cook. Another housewife goes to market and likewise sees two cuts of meat. She, however, sees possibilities in the cheaper cut, buys it, takes it home, cuts it up fine, adds a little onion, a little scallion, and makes a glorified hash of it. Just so a singer may take a beautiful song and sing it carelessly, or he may take a simple song and so study it as to make of it glorified music.

The Open Throat

By JOHN C. WILCOX

THE "open throat" for vocalization is not a stretched throat. The soft-palate (back roof of mouth) should never be consciously raised; nor the back of the tongue held in a low position. When one "drinks in" the breath gently through the mouth the throat will open sufficiently to relieve a usually tenacious habit of muscular constraint.—From "Vocal Guide for Song and Speech."

First Vocal Lesson

By HOMER HENLEY

PART III

(Continued from page 126)

that the lips are the painters of the tone and that they color the voice more than any other medium.

In the dental sounds the tongue-tip rests again against the lower front teeth as in the open sounds. There is the same drawing of a smile and the upper lip should be curled agreeably upward to show the teeth. These sounds are E as in meet, I as in yield, Eh as in net, and A as in way. The last vowel-division contains but one sound, and there is no definite position of the mouth associated with it, because of its rudimentary, almost unrecognizable form or shaping. I therefore call it the neutral sound. Its name is Ua, and it is sounded as in the word up or love or the front part of its residence in the mouth, in a little hollow just above the roots of the upper front teeth. It is a hybrid sound between Au and Ah, but a very characteristic one.

These four groups are the sounds on which I base all the work of my pupils. It is important to have them mastered in the beginning, in an easy and unforced emission, for on them depends, in the extent of at least one half, the future of your singing. At this point I will repeat that phrase which I used in the beginning of this lesson and which, God willing, I shall repeat to you a thousand times again. "He who knows how to breathe (rightly) and how to pronounce (beautifully) knows well how to sing."

One last thought I shall give you, as a sort of stirrup-cup to the lesson. Always keep steadfastly in mind that the freedom of the voice depends upon the freedom of the throat and neck-region. And mark this admonition well! If the abdomen is protruded in breathing and the shoulders raised, then be sure that the throat will be anatomically constricted. But if the abdomen is somewhat retracted and the shoulders held down and back in an easy, soldierly carriage, then the throat and neck region will almost inevitably be comfortable and free.

Farewell to the Greasy-Haired Professor

THE DAY of the unkempt, greasy-haired, shiftless, momentary teacher of singing is past. Teachers of singing, today, are alert and competent business men who conduct their business along progressive lines thoroughly abreast with the times. Following this modern thought, the young teacher should model



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The First Vocal Lesson

By HOMER HENLEY

PART III

and-down scale of five notes, from C to G, second line, on Ah. Now, jaws sag, separated about a thumb's breadth, tongue-tip resting lightly against the lower front teeth. Next is Ah, which is, after all, only a very bright Ah (this fact is useful to remember), being, also, with exactly the same mouth and tongue position. These are open sounds. The covered sounds are Oo as in shore, Oh as in so, and Au as in up. We find these sounds covered in the ordinary speech; but in song, where the sound is prolonged, they are still more covered. The jaw should be dropped in the open sounds and the lips employed to model them; you need to keep in mind

Now sing Ah again, up and down the little scale on one long note. Very well. Next is Ah, which is, after all, only a very bright Ah (this fact is useful to remember), being, also, with exactly the same mouth and tongue position. These are open sounds. The covered sounds are Oo as in shore, Oh as in so, and Au as in up. We find these sounds covered in the ordinary speech; but in song, where the sound is prolonged, they are still more covered. The jaw should be dropped in the open sounds and the lips employed to model them; you need to keep in mind

(Continued on page 127)

The ORGANIST'S ETUDE

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IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT
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Interpreting Organ Music and Anthems on Two- Manual Organs

By EDWIN HALL PIERCE

PART I

ASSUMING that the subject of this article has reference to dealing cleverly and artistically with the powers and limitations of two-manual organs as compared with the larger three and four-manual instruments, we would first of all remark that the most obvious and logical procedure, at first sight, is to choose such music as makes no imperative demand for more than two manuals and pedals. Were one a conductor, or say, a male choral society, he would not think of filling his library with compositions for mixed voices, nor would a string quartet invest largely in compositions for grand orchestra. This comparison, however, is a little extreme, I admit, for in a great majority of cases it is actually possible to perform on a two-manual organ music composed and registered for three or four manuals, though not always so conveniently, and sometimes at the expense of a slight loss of some intended effect.

The Repertoire

SUPPOSING, however, that one should frankly renounce the possibility of adapting three or four-manual organ music to two manuals, still remains a very large and worthy repertoire. In the whole of Bach's works there is a single piece which absolutely demands more than two manuals for proper performance. Mendelssohn's organ sonata, though they appear in certain American editions registered for three manuals, were originally noted by the composer for two manuals, and so appear in Peters' edition. Rinck's Postludes (in the third book of his "Organ School")—not exactly works of Olympian grandeur, but well written for the organ and very useful for church purposes—call for only two manuals, and there are numerous collections of organ music, both originals and arrangements, which have been made expressly for the purpose of these smaller instruments.

Meeting Difficulties

THE MANNER in which this emergency may be met differs in individual instruments. If there are combination pistons, one of them may be previously set for a full great, while another is set for the particular solo stop or accompaniment stops in use, and these pistons may be stopped at the needed time; if there are *f* and *p* combination pedals, as in most of the tracker action organs, these may be used; if there is a *sforzando* pedal or piston (usually reversible), this may answer the purpose, though this may give a more violent contrast of power than is desired; if the organ is a very small one (say four or five stops on each manual), it will be possible to effect a sufficiently prompt change by manipulating the stops directly by hand. There still remains one possibility which the present writer has found of great service and which he has been surprised to find is unknown to many organists—a certain particular use of the crescendo pedal. The ordinary use of this pedal, it is true, is to produce a crescendo (as its name would imply), is highly intrinsic, as its actual effect is to add stops one at a time in a

cases where the great is not in a swell-box, and it is considered more important to have "expression" than to preserve the full characteristic tone color of a solo on the great, the swell to great crisper may be used. The chief embarrassment arises when, in the course of a solo (which accompanies its close, full organ is called for. On a three-manual instrument the melody and accompaniment probably would have been on the swell and chord, leaving the great free for this emergency, whereas on the two-manual the great must suddenly assume a new function calling for a considerable addition of stops to be followed soon, in many cases, by an equally sudden and inconvenient return to the original registration.

Meeting Difficulties
THE MANNER in which this emergency may be met differs in individual instruments. If there are combination pistons, one of them may be previously set for a full great, while another is set for the particular solo stop or accompaniment stops in use, and these pistons may be stopped at the needed time; if there are *f* and *p* combination pedals, as in most of the tracker action organs, these may be used; if there is a *sforzando* pedal or piston (usually reversible), this may answer the purpose, though this may give a more violent contrast of power than is desired; if the organ is a very small one (say four or five stops on each manual), it will be possible to effect a sufficiently prompt change by manipulating the stops directly by hand.

The Organ Ford Couldn't Buy

By E. HENRY EVERSHAM



THE "CLOYNE" ORGAN AT PORTSMOUTH

In the historic old Christian church of Portsmouth, Rhode Island, is an organ of primitive design which Henry Ford's billions of wealth could not purchase. Interesting is its note.

So is the history of this organ which is believed to be the one given by the Lord Bishop of Cloyne, Ireland, to Trinity Church of Newport, in 1733. When that church was laid later to buy a better instrument, this one was presented to the Portsmouth congregation.

In his search for American historical relics, his museum at Dearborn, Michigan, Mr. Ford's attention was called to this organ, that had long been stored in the Portsmouth church. Which fired the zeal of Bishop Darlington, of Pennsylvania, John Nicholas Brown and ex-Governor Charles Beaman, of Rhode Island, to save the instrument for their church.

Which only bishop that bishops are good for something besides bossing preachers. For did not Bishop Berry of Philadelphia lead the movement which influenced the interstate bridge commission to swing the twenty-three-million-dollar Delaware River Bridge from its original intended place of abutment so that St. George's, the oldest Methodist Church in the world, was saved to posterity? And so music, the mouthpiece of sentiment, is coming into her earthly kingdom.

previously-designed succession, but with no relation to the rhythm of the composition or to the spots at which such additional might be stopped; hence fastidious organists are very commonly inclined to let it severely alone.

I think, however, that the manner of which I am about to describe is not open to this criticism. I use it in place of the *sforzando* pedal, in cases where the latter would produce too violent a contrast in power, applying it suddenly, but stopping it before the full effect of the swell could be felt. It may be used to produce the desired amount of power, to close it again completely when the proper moment arrives, thus leaving the original combination set by the stops, is a simple matter still. Of course, one should apply it at some slight break in the phrase—never while a note or chord is being sustained—and remember that if the pedals are being employed, the pedal registration as influenced by the crescendo balances properly with the great, but with no other manner.

—Courtesy of The Diapason.

(Part II of this valuable article will appear in the March Etude.)

How Voices Were Distributed During the Sixteenth Century

By C. W. W.

IN CHORUS or mixed choirs we have the four parts—soprano, alto, tenor and bass. Most of us take for granted that the soprano carries the melody. Had it ever occurred to you that any other voice ever sang the melody?

The following amusing stanzas describe the manner in which voices in the sixteenth century were selected for the different parts. Singers of the present day will enjoy knowing just how it was done.

Soprano

"Ye little youths and maidens neat,
Who can sing up and down again.
Your study to the diatonic bring,
The only part that you should sing."

Alto

"The alto suits in nice young men
Who can sing up and down again.
This surely is the best way,
So study at it every day."

Tenor

"In middle parts are all my airts,
He who in the other parts, I see,
They lean on me through all the songs,
Else all the music would go wrong."

Bass

"My station is a lower lot,
He who to middle parts hath got,
And gravelth like a bear so hoarse,
Why, let him sing the bass, of course."

It will be noticed that, contrary to the present custom, the tenors were given the melody.

"We should see to it that the pleasures and luxuries which come to the average business man and the respect shown him by the community because of the success he has attained in that business are not denied the organ profession."

—RALPH KINDER.

Three Fundamental Points in Organ Pedalling

By EDWARD G. MEAD

ONE OF THE first problems facing the beginning organ student is that of knowing how to play the pedals efficiently. This problem presents itself very early in organ study; in fact it should be introduced as soon as the student has acquired a practical knowledge of the fundamental principles of manual technique on the organ.

The first point in organ pedalling is that the pedal key must always be depressed by the foot acting from the ankle joint. Recently a young lady who plays well the "Well Tempered Clavier" came to me to begin the study of the organ. I assigned her manual exercises which she followed in the first two lessons. I then gave her exercises for the pedal, showing her how they should be played.

Ankle Efficiency

AT THE NEXT lesson I found that she was playing the pedal keys by using her lower limbs, moving from the hips, instead of her feet, moving from the ankles. I pointed out that this clumsy way of playing was mechanically inefficient, since more energy was expended than was needed to accomplish the work desired. When I further demonstrated to her the mechanical superiority of pedalling with the foot moving from the ankle joint she became convinced of the efficiency of this method.

The second point in pedal playing is the position of the foot upon the white key.

The Audience and "Chorales"

By PERCY SHAUL HALLETT

PERHAPS one of the most important points to consider in the artistic rendering of the chorale prelude, and my observation senses a distinct and encouraging, almost a surprising, appreciation of this art form. This may be due partly to the flexibility of form which is applied, to the preludes and to the great range of emotion which they carry. "O man, Be-

finding that my pupil was putting her foot too far back upon the white key, I told her that the foot should be so placed upon the key that the tip of the toe would be about one inch from the edge of the black key. I explained to her that two advantages are derived from this position. First, the foot can move easily from a white key to its corresponding sharp or flat key. Second, the white key which, mechanically, is a third class lever, can be the more easily acted upon the farther away the point of application of the toe is from the fulcrum.

Key Depression

THE THIRD POINT concerns the manner of depression of the key. I explained to my pupil that two factors are involved—distance and speed. In order to get the full amount of tone from each of the pedal pipes, the key must always be pushed down until it touches its key bed, since some pipes do not speak until the key has travelled nearly all of its distance. In order to secure prompt speech of the pipes, the key must also be depressed as quickly as possible; otherwise the effect of the attack will be ragged, lacking in crispness of rhythm.

The importance of mastering these essential points in a pedal technique cannot be over-estimated, for one's general efficiency in organ playing depends in no small degree upon one's carefully acquired ability to play the pedal keys properly both as to position and attack.

wall Thy Fearful Sin," "Glory to God in the Highest," "O God, We Need I Cry Unto Thee" may be cited as examples of contrasting sentiments, but this merely scratches the surface, as they run the whole gamut of human emotion, and appeal to a man's better self; for, as Milton says, they "Bring all heaven before mine eyes." —The Diapason.

A Contest of Church Choirs

TO THE EDITOR: In connection with the rural school, that is, small town school, contests have common throughout the country an idea was conceived that small town churches might have their standard of music raised so as to be equal to the city churches. This was done. So this year enough interest was aroused in the rural country to have five well-trained choirs enter in competition. They sang a three-part arrangement of sonatas

from the "St. Cecilia Mass." The choirs ranged from nine to twenty-five voices, the choir of nine voices sitting first place. The award of five dollars in gold was presented by the Wichita District Church. "Not because this choir happened to be my own but because the idea is so very original and inspirational, as well as workable, I thought perhaps THE ETUDE might like to make some slight mention of it." —MAX N. ELLIOTT.

"Church music in America has had a great handicap in its origin with the early Puritan settlers. These seekers after religious liberty brought a few familiar Psalm-tunes for use in their simple services. At the close of the seventeenth century the number had decreased to just five. Original composition took inlets with the creative work of the nineteenth century. Our advance during the last century may be summed up with the mention of three names—Lowell Mason, Dudley Buck and Horatio Parker." —ROWLAND W. DUNHAM.

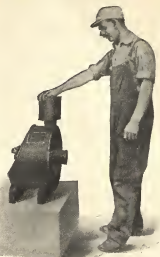
"The greatest enemy to progress is the bad hymn-tune, because it is always with us, and has become endeared to many by cherished memories. It must be fought with its own weapons." —The Music Bulletin.

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Have Faith in Your Ability

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Each one of us possesses a special talent, more than one. The man who finds his real work finds himself. After a person has discovered his special gift he must put it to use. He must develop it with the best that is in him. Let him be determined to succeed and not allow friend or foe to change his course. Let him compare his work with that of others; let him try to originate into it. Let him be sure that it is good, and then go ahead. Let him have faith in his ability and keep that faith unshaken.

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MUSICAL HOME READING TABLE

(Continued from page 88)

listener does not really hear a work of any complexity the first time that it is performed in his presence; he apprehends more or less of it according to the degree of his ability or experience, but there will certainly be effects that escape his notice, and, if the composition be truly organic, those effects will be vital to the appreciation of the whole.

"Indeed, we have here one of the most obvious tests of a great work. We grow tired of a trivial melody or a shallow fantasy, for it tells us what we know at a single hearing; but we may spend our lives over Bach's fugues or Beethoven's symphonies without ever hoping to exhaust their limitless reserve. Again, we are not such creatures of pure logic that an effect once produced in us is incapable of repetition. We may know our Shakespeare by heart, and yet be moved by the humor of Falstaff and the pathos of Imogen, by the subtle questionings of Hamlet and the frenzied self-accusations of Othello.

"So, in listening to great music we often allow ourselves to be carried away by the impulse of the moment; we forget that we know what is going to happen, or expect it in a new mood and from a new standpoint."

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"As the train bearing the orchestra neared Chicago on the morning of October 9, 1871, Thomas was paralyzed by the announcement that the Chicago Opera House was already in burning. In short, they had arrived just in time to witness the terrible conflagration which so nearly wiped Chicago off the map. Thomas had come out of this catastrophe without a cent, and of course, the concert which he had expected to give there for two years to come was cancelled.

"A less scrupulous man than Thomas would have come out of this catastrophe without such ruinous results as it brought him, because in the traveling contracts of concert and operatic troupes, there is a clause which releases the management from financial responsibility in case of extraordinary accidents, such as fires, floods and the like, and he could have claimed the re-mission of all the salaries and other expenses for the two weeks of enforced idleness on this ground. Nor could anyone have blamed him for so doing, in consideration of his own personal lack of financial resources.

"But he was unwilling to take advantage of this legal technicality and would not ask his company to bear their share of the burden of the salaries and expenses of orchestra, soloists, managers, and all other functionaries connected with his large organization just the same as if the concert had been given. But to make good this large sum out of his private earnings meant financial ruin for him, and it was many years before he was able to recover. From that disaster!"

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MASTER DISCS

(Continued from page 102)

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The following discs are recommended to the attention of the discriminating music-lover: Sokoloff's perfect song-like reading of Schubert's "Unfinished Symphony" which is the best on discs to date (three Brunswick records Nos. 50150-51-52); Karl Muck's magnificent reading of the *Prélude* to "Parisität," a true appreciation of the religious mysticism of Wagner's music (Victor discs Nos. 6861-6862). Two life-like piano recordings are available, Walter Rehberg's masterful playing of Brahms' two piano Rhapsodies in B Minor and G Minor, Opus 79, Nos. 1 and 2 (Polydor records Nos. 90015-16) and Rehberg's fine rendition of Schumann's *Phantasie Opus 17* (four Polydor discs Nos. 9209-042).
Then there is an orchestral recording of the wonderful finale to Wagner's "Dusk of the Gods." Here are great sweeping lines of music which embody the full emotion of the religious mysticism "Nichtelungen Ring" and which are presented in an ending which is truly exciting. Von Schillings conducts with power and the recording is sonorous, rich and faithful to Wagner's instrumentation (Odeon disc No. 5152).

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lets in question are not instantly recallable. A serious perusal will moreover intensify the delight of later performances of the works. Six each book, 49 and 48 pages respectively. Oxford University Press.

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Handel's Royal Fireworks Music

By A. G. SELWYN

THE PEACE of Aix-la-Chapelle was signed in October, 1748, and the King of England decided to give a peace celebration. A certain Chevalier Servandoni was given the task of designing fireworks to be set off in Green Park, London, and so Handel was required to write appropriate music for the occasion.

Neuman Flower's book on "George Friedrick Handel, His Life and Times" tells us that "Handel, with his speed of composition, was ahead of schedule time with his music. True, the autograph bears no date, but he was able to give a full rehearsal in Vauxhall Gardens on the first of April, six days before the celebration was to begin. To this rehearsal twelve thousand people paid admission. So great was the press of carriages that all traffic was held up on London Bridge for over three hours."

The press of lackeys and footmen was so thick with the carriages at the entrance of the Gardens that pushing and high words developed into fire fights into which some of the quality were drawn against their will. Duchesses were hustled by scrambling shopkeepers from Chesapeake; the beauties of Hanover Square had their dresses and feathers disordered. Yet they never relaxed from their purpose but went on and heard Mr. Handel. His hold upon the imagination and affection of the people was never stronger.

"On Tuesday, the twenty-seventh, the day on which the celebration was to begin, one hundred and one brass cannons were installed near the huge wooden building

to thunder on a royal salute that should start the fireworks display. Eighteen more cannons decided to give a peace celebration. A certain Chevalier Servandoni was given the task of designing fireworks to be set off in Green Park, London, and so Handel was required to write appropriate music for the occasion.

"Handel had prepared a magnificent band for the occasion. He had forty trumpets, twenty French horns, sixteen oboes, sixteen bassoons, eight pairs of kettle-drums, twelve side drums and twelve cymbals.

The music, we learn, was greeted with roars of applause, and then the fireworks commenced. But alas, the Chevalier Servandoni had been less effectively than his maestro Handel. After a few splutters and awful spurts, the great wooden building caught fire and went up in smoke! It was on this occasion that the music remains, however, and scored for a modern symphony orchestra is singularly rich and inspiring.

SOMEONE has just sounded a tone on your piano. Can you give its pitch? Very probably, no.

Now suppose the player gives you the name of this note and the pitch of the new tone? This, if your musical training has proceeded far enough, you will be able to do. Your failure in the first instance tells you that you do not possess what is known as Absolute Pitch. Your success in the second is sound evidence that you have what is called Relative Pitch. Absolute pitch is a tone without the aid of another already recognized. Relative Pitch is the ability to determine the pitch of a tone by its relation to another previously sounded.

The latter should be a part of every musician's equipment. The former, however, is met with much less frequently, and while by no means an indispensable acquisition, is nevertheless, a desirable and useful one.

In order to proceed with its development, your first task must be to make sure that your sense of Relative Pitch is accurate. Next, learn to place in your ear-memory the pitch of some tone you are constantly hearing. The pianist may try to retain the first note of some favorite piece. The singer may take the opening note of a familiar song. For the violinist there is no better note than the A to which he

Having decided upon your note, try to register on your mind its pitch and quality. At odd moments of the day recall it as nearly as possible and sing it, testing your accuracy by sounding it at the keyboard.

Absolute Pitch and Its Attainment

By F. L. WILCOOSE

Continue this practice for several weeks or until you are reasonably sure of being able to sound your particular tone whenever you want it.

On arriving at this stage you will have gone a considerable distance toward your objective; but there is more to be done before you can locate the pitch of every tone heard. The violinist will still find it difficult to determine the pitch of a vocal sound; the singer will have trouble with a trumpet note; while the trumpeter will not yet be able to decide the key of a composition on the piano.

Therefore you must keep an alert ear for any tones that may present themselves. The lower clock strikes; a motor-car horn; a ferry-bell signals; a factory whistle blows; a mosquito hums in your ear. When at home make use of your radio set. Use every conceivable tone of your practice (try to name the note sounded by a chair-leg in scraping along a hardwood floor). Using as a guide the tone you have been learning to retain, make an estimate of the pitch of these different sounds heard from time to time. Carry them in your mind until you reach a piano and compare with each tone the discrepancy between them and the actual notes as played. Your early efforts may be wide of the mark, but with continued trials you will find your perception getting rapidly keener. Finally, you will be able to give the correct pitch of any tone you may hear.

With a lively interest in your task and a faithful application to these simple instructions, you will discover that Absolute Pitch is not necessarily one of Nature's endowments, but may be acquired by anyone with a good ear and the will to learn.

"Mind you, I do not look upon this necessity of going to Europe and of sending pilots to Europe with any degree of satisfaction. Every American should naturally prefer to live and work among his own people."

—WILLIAM S. BRADY.

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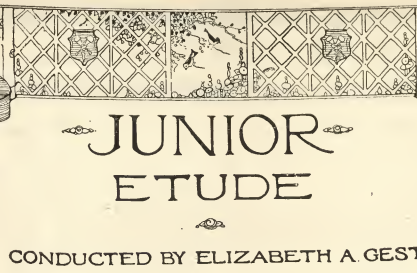
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Three Ambitious Children

By IRMA CLOW RAVER

Three ambitious children. Who wished to learn to play. Sat them down to practice Upon a winter day. First child said, "I shall not play any scales at all! Scales are very tiresome. My fingers very small!"

Second child, no shirker. Said, "Now let me see! Play this twenty times through. As swiftly as can be! Never stop for fing'ring. Nor looking for mistakes. Play it twenty times, though. However long it takes!"

Third child set his lesson Before him with a smile. Pondered o'er it carefully. For quite a little while Practiced, not so long, though. But did the best he knew! Which child best loved music? I think I know. Do you?

Pinky's Music Practice

By HERMIA HARRIS FRASER

PINKY was Sadie May's pussy-cat. She was the dearest kitten in the world, with her white, white fur, her big blue eyes, and the small pink nose that made her little girl owner call her Pinky.

Sadie May who was six years old loved Pinky best of all her pets. Sadie May had a canary bird, a black puppy dog, two fat rabbits and a red hen, but none of them were as sweet or as clever as the kitten.

Pinky did up the brightest tricks! She could sit up and beg for her supper. She could lick Sadie May's fingers with her lit of a tongue. When Sadie May's mamma scolded, which she did sometimes, the kitten would cry, Me-ow!

Sadie May was taking lessons on the piano, and she had learned to play two pieces, one called, The Dance of the Elves, and another called, The Babbly Brook. The little girl liked this pretty kind of music, but she did not care much about the scales the teacher had told her to practice.

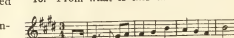
Tinkle, tinkle went the piano for half an hour, and Pinky heard Sadie May's mother call out, "You haven't done your scales, my dear."

Pinky hopped up on the piano, and she saw a birdie put come on Sadie May's mouth and a big brown scribble on the girl's forehead. "Meow, meow!" wailed Pinky who didn't like his young mistress to be naughty.

"There now! Pinky doesn't like me to be naughty!" Pinky said to herself. "That's right. But Sadie May only heard, 'Me-ow-ow!'"

??? ASK ANOTHER ???

- 1. When was the piano invented? 2. What is meant by da capo? 3. If the seventh note of a minor scale is B sharp, what is the signature of that scale? 4. When and where was the first opera produced? 5. How many strings are there on a violin? 6. Who did Chopin die? 7. Who wrote the opera, "Tannhauser"? 8. Who were the troubadours? 9. What is the super tone in the key of A flat? 10. From what is this taken?



The Music Card Game

By JOSEPHINE W. SULLIVAN

WOULD the boys and girls who study music like me to tell them how they can have just heaps of fun playing their music lesson?

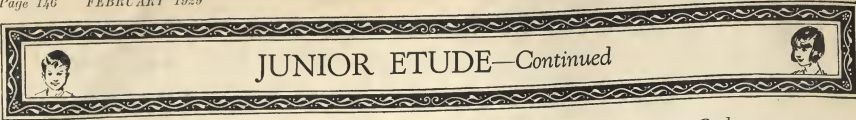
Select four pieces of pretty colored card-board about two inches square. Number them with crayon in harmonizing colors—red, blue, green, yellow. On these pieces of numbered cardboard on the ledge of the piano at the side of your music. Play with your right hand whatever you are to play at your next lesson. Pretend your right hand is the teacher listening to your right hand.

Remember, not even one tiny mistake is allowed. Be sure to play slowly and evenly, listening and watching for everything you see on the printed music page—legato signs, portamento, demi-staccato and strict staccato touches, the key signature, the time signature, the accent of the time which your music is written. If your right hand does not make a mistake from the beginning to end, the left hand will reward the right hand by moving number one card away. If you succeed in playing mistakes, the left hand will reward the right hand by moving card number two away. Keep this up until the right hand has won the four reward cards. Should you make a mistake (I hope you don't!) you must lose all the reward cards and start all over again.

Test the left hand in the same way, pretending your left hand is the teacher. When your right hand and your left hand have received the four reward cards, test the right hand and left hand together in the same way, pretending you are the teacher.

Are You Keeping the New Year's Resolutions You Made Last Month?

(Continued on next page)

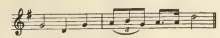


JUNIOR ETUDE—Continued

Little Biographies for Club Meetings

No. 16
Gounod

Nor all Juniors know many of the works of Charles François Gounod, but he seems an old friend as the composer of the opera "Faust." Even that is not known to all the Juniors. But surely the *Soldiers' Chorus* from "Faust" is familiar. Boys always like this "tune," especially as it is so well adapted to whistling. For some reason or other nearly everybody, when he wants to whistle, starts off on the *Soldiers' Chorus* from "Faust."

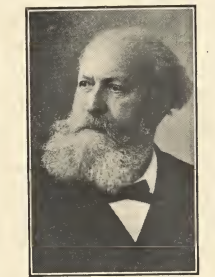


to mind Handel, who also went to live in England and wrote and produced oratorios while there.
He died in 1833.
Some of his compositions that you can play at your club meetings are:
Angelus. (Four hands. Very simple.)
Waltz from "Faust." (Arranged by Garland.)
Flower Song from "Faust." (Arranged by Garland.)
Soldiers' Chorus from "Faust." (Arranged by Greenwald.)
Funeral March of a Marinette.
Ave Maria. Arranged for violin.

Then the opera also contains some very beautiful melodies of a lyrical nature.

Gounod was born in Paris in 1818 and lived the life of an ardent and sincere musician. Upon graduating from the Paris Conservatoire he received the "Prix de Rome," which is a very high honor and gives the receiver of it an opportunity to opera and write "Sophs" which was fairly successful. Then came "Faust" which immediately became immensely popular and placed him in the front rank of composers of that time. The story of "Faust" is interesting, the stage colorful and the music very lovely. It has, therefore, continued to be a great favorite and is very frequently given by the various opera companies of today.

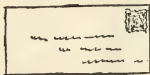
One of his most beautiful melodies is the song *Ave Maria*, which he composed to the accompaniment of Isaac C. Meyer. *Prélude* from "The Well Tempered Clavichord."
During the Franco-Prussian war Gounod went to live in England. While there he founded the Gounod Chorus which gave many successful concerts, and wrote the oratorio "Redemption" which was produced in England. In this respect he brings



CHARLES GOUNOD

Questions on Little Biographies

1. When and where was Gounod born?
2. What is the *Prix de Rome*?
3. In what countries did Gounod live?
4. What is his most successful opera?
5. Do you know the story of Faust?
6. Did Gounod write much church music?
7. What is the name of his most famous oratorio?
8. When did he die?



DEAR JUNIOR:
I am having the "Little Biographies" from the Junior Etude translated into Japanese and posted, with a picture of the composer, on our music bulletin board at school, thereby creating an interest in the lives as well as in the music of these great men.

From your friend,
MISS JENNIE A. PIETRS,
Shimonoseki, Japan.

DEAR JUNIOR:
I have not taken lessons for several months, because our piano is out of order; but by the time you get this we shall have a brand new one. I am twelve years old and a freshman in high school. I have been helping a six-year old boy with his music for about six months. He is very talented. I think.

From your friend,
MARION HERBICK (Age 12),
Nebraska.

The Music Scrap Book

(Continued from page 145)

of their pieces and things like that in it. That's what I meant when I suggested a Music Scrap Book before."

"That's such a nice idea. Will you help me start one?" begged Marie. "What do I have to be for one?"

"First, you'll have to have a book of some kind. A composition book like the ones you use in school will be fine. Then, for the rest, almost anything about music that interests you will be just what we want exactly."

"I have a lot of little pictures of composers I cut out of THE ETUDE Junior pages."
"Fine. Have you a music story book like the one by James Francis Cooke, for instance, so we can find a story of the composer's life to put into our picture book?"

"Why, Daddy got that book when it was first printed and I have hardly opened it, even." Marie laughed.

"What?" The poor Brownie was shocked. "Well, get it out this very second. It's just what we need!"
Mother was surprised and delighted.

some time later, when she came home and found Marie working away on a pretty music book, and talking to herself (or so Mother thought).



That night, after Marie was sound asleep in bed, the little Brownie heard Mother and Daddy talking about the interest their little daughter was taking in her music; and he was so happy that he woke Marie up so she could hear too.

The Mischievous Musical Elf

By FRANCES GORMAN RISSE

Far back in my piano
They hid a music elf,
And he loves to hear me practice,
He's inconstant by himself.

When practice has been nicely done,
The notes ring sweet and clear,
I know my little music elf
Is hiding somewhere near.

If I miss practice for a day,
The next this music elf
Makes all the notes sound "fumbly"
And chuckles to himself.

I know that he's just shoveling me
How terribly I'll play
Unless I practice as I should
And visit him each day!

DEAR JUNIOR ETUDE:
I play the clarinet in our young people's band and like it very much. I played at a recital in October. My teacher is my Aunt. At school we had to tell about some composer; and I told about Beethoven, as he is my favorite.

From your friend,
Louise Mairs (Age 11),
Missouri.

DEAR JUNIOR ETUDE:
I am eleven years old and have been taking piano lessons nine months. I practice two hours a day, and when school is out, I shall do three hours. My teacher says I have fine lessons.

From your friend,
EDNA NICKLES (Age 11),
Wisconsin.

DEAR JUNIOR ETUDE:
I have taken piano lessons irregularly since I was six. I went to a conservatory when I was eight, but the doctor made me stop. Since then my mother has helped me. I hope some day to be able to graduate from the conservatory.

From your friend,
LOIS MENARD (Age 12), Kentucky.

Answers to Ask Another

1. The piano was invented about the first part of the eighteenth century. The first one was exhibited in 1709, but pianos were not generally used until many years later.
2. *Da capo* means "from the beginning."
- 3.



4. The first opera was produced in Florence about 1600.
5. Four.
6. 1849.
7. Richard Wagner.
8. Wandering minstrel—poets who roamed over France in the Middle Ages singing their own compositions.
9. Bs.
10. From the *Nocturne* in Mendelssohn's "Mid-summer Night's Dream."

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Bird Houses

By RENA I. CARVER

It was time for bird-house contests and Ralph was much more excited about his when house than about his practicing. His teacher asked him whether his wren house would be suitable for martins or tailorbirds.
"Oh, no! Indeed not!" and he went on to explain.
"Yes, I see," the teacher replied. "And do you not know that the knowledge and

technic you now have are quite sufficient for the soldier piece and other little melodies you play, but too weak and small for those fine pieces you have heard and long to play?"
"Well, I guess! Just like building a tiny shelter-house for the martin families. I must get busy and build a bigger technic—and that means more practice!"
And he went out smiling.

Her Berry Money

By MARY RICE

LITTLE JOYCE, aged ten years, had been picking strawberries. When it came time to practice her music lesson she was so stiff that she could not "breathe" or play very well. She was so determined, how-

ever, to do her regular hour of practice that she paid her brothers, Curtis and Preston, each ten cents, to pump the organ for her, from the money she had earned picking berries.



JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Playing Hymns." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of February. Names of prize winners and their contributions will be published in the issue for May.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Playing for Father

(PRIZE WINNER)

When I play for my father I always try to do my best. I sit straight, pay more attention to details, count better and take more interest. My father is quite musical, especially opera. He often tells me the stories of the operas. He took me to some opera in the big opera house in Paris once. He also tells me about the great musicians; how Paganini, when a boy, equalled his father's skill; how Mendelssohn's father permitted him to lead an orchestra of young people in his home. Playing for father is a help to all young musicians and is a pleasure to both performer and listener.

ELIZABETH H. OLIVER,
(Age 12), Penna.

Playing for Father

(PRIZE WINNER)

My father loves music but has had little chance to study it. He sings bass and we have great fun singing and playing together. Sometimes my sister sings with us and I sing alto. We usually wind up our Saturday evening "concerts" with some old favorites. Many times I still look up to my father in standing behind me. Or sometimes, when playing the paper, he will unconsciously improve a bass to the melody I am playing. A few other times he will bring out some old tunes he sang when a boy for me to play. It is my father who gives me this chance at something he missed. I love to play for him and do not consider it a duty.

ELIZABETH SMITH,
(Age 14), Minn.

Playing for Father

(PRIZE WINNER)

One day as I sat at the piano my father asked me to play a march for him. Of course I was glad to play for him, but I could not play my march well because I never liked it and never practiced it. Father always liked marches and I could not refuse him. So as I began to play I made a mistake. It was soon corrected, but before I had finished I had made many mistakes. I could feel my face getting red, and I was terribly ashamed of myself, and I knew what my father was thinking of me. That day I learned that the pieces I did not like, as I have been doing that. I hope that every one who takes piano lessons will learn that little lesson.

AGNES SHOTKIC,
(Age 12), Ohio.

HONORABLE MENTION FOR ESSAYS

Flora, Halesbach, Elizabeth Rainey, Mary Lonnie Bealy, Mary Sennerak, Mary C. Monaghan, Louise M. Seever, Evelyn Leubetter, Beverly Buehler, Edith Hall, Doris Colman, Constance Hull, Jewell Albert, Robert Murphy, Virginia Lee Riley, Doris Goodwin, Margaret Mary Clemens, Dorothy Barrett, Marie Wilkey, Caroline McNeil, Marion Williams, Helen Doughty, Mildred Martin, George Johnson, Harriette Jackson.

Vertical Puzzle

By MIRIAM GOLD

1. The second letter of the country that developed oratorio.
 2. The second letter in the name of the composer of "Traviata."
 3. The third letter in the name of the greatest polyphonic composer.
 4. The fifth letter in the name of an opera by Wagner.
 5. The third letter in the name of an opera composed by Paderewski.
 6. The fifth letter of an instrument of four strings.
 7. The third letter in the name of the greatest American composer.
- The above seven letters, reading down, will give a word meaning the mechanical part of musical performance.

ANSWER TO NOVEMBER PUZZLE

F
A
L
L
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C
E

PRIZE WINNERS FOR NOVEMBER PUZZLE

Charles Morgan (Age 14), Illinois.
Caroline McGee (Age 13), South Carolina.
Virginia Dodge (Age 10), Maryland.

HONORABLE MENTION FOR NOVEMBER PUZZLES

Pauline Olivertus, Virginia Erdman, Dora Corwin, Florence Hester, Vincent Greig, Gladys, Doris Leubetter, Jess Brown, Mary G. Barrett, Robert Murphy, Jane Prolo, Shirley Betty Lew, Helen O'Neil, Bertha Durnbaugh, Elizabeth Carr, Beverly Buehler, Helen Williams, Helen Doughty, Mildred Laughran, Ellen McNeill, Helen McNeill, Annalied Coleman, Margaret Mary Clemens, Robert Barrett, Dorothy Murphy, Lois McGee, Florence Bernstein, Cantonia Hall.

From your friend,
MARTHA JORDAN (Age 10).

Choirmaster's Guide

FOR THE MONTH OF APRIL, 1929

(a) in front of anthem indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
S E V E N T H	PRELUDE Organ: Souvenir Romantique B. Nevin Piano: Mountain DawnRoberts Te Deum in D minor.....Abeloff	PRELUDE Organ: A Song to the Stars.....Kinder Piano: The Fountain, Gordon B. Nevin Magnificat and Nunc DimittisStute No. 4, in E-flat
	ANTHEMS (a) Lord God Divine.....Maskell (b) Holy Father, Hear My Cry.....Gillette	ANTHEMS (a) Heaven is Our Home.....Campbell (b) They that Trust in the Lord.....Gillette
	OFFERTORY God Heareth Me.....Dichmont (Ch. solo)	OFFERTORY Alone with Jesus.....Forman (Ch. solo)
F O R T E I N T H	POSTLUDE Organ: Grand Chœur, Solerstein, Lacey Piano: Sweet Spirit, Hear My Prayer.....Wallace	POSTLUDE Organ: Triumphal March, C. C. White Piano: Triumphal March, C. C. White
	PRELUDE Organ: Estrella.....Pence-Kohlmann Piano: Romance in A-flat.....Rinsky-Korsikoff	PRELUDE Organ: Lounging.....Ambrose Piano: Lounging.....Ambrose
	ANTHEMS (a) Had Not Thy Tongue, O God.....McDonald (b) Seek Ye the Lord.....Flafler	ANTHEMS (a) All Through the Day Thy Love Hath Shared Us.....Stanford (b) Praise to the Lord.....Hefrich
T W E N T Y F I R S T	OFFERTORY Love Divine.....Rockwell (Ch. solo)	OFFERTORY The Wondrous Cross.....Roberts (Ch. solo)
	POSTLUDE Organ: Sentinella.....James H. Rogers Piano: Catholic Shadows.....Godard Al Matin.....Godard	POSTLUDE Organ: Cathedral Shadows.....Lanoue Piano: Pastoral Reverie.....Morrison
	PRELUDE Organ: Canon in A-flat.....Shepard Piano: Cavatina.....Raff	PRELUDE Organ: A Song of the Night, Shepard Piano: Romance.....Rachmaninoff
T W E N T Y E I G H T H	ANTHEMS (a) O Lord Our Governor.....Guthby (b) O For a Chorus Walk with God.....M. B. Foster	ANTHEMS (a) Softly Now the Light of Day.....Moecher (b) Eventide.....Lambrecht
	OFFERTORY O Love that Wins Not Let Me Go.....Forman (Ch. solo)	OFFERTORY Prince of Humanity.....Neidlinger (Ch. solo)
	POSTLUDE Organ: Adoration.....Cummings Piano: Andantino in D-flat.....Lennart	POSTLUDE Organ: Processional March.....Kinder Piano: Fragment from the G minor concerto.....Mendelssohn-Moszkowski

Anyone interested in any of these works may secure them for examination upon request.

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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Pussy Willow Waltz, by Pauline B. Story.

The left hand part of this waltz is so very easy that you will be able to play it with the right hand carefully, so see that the correct finger for each note is used. Tempo di valze capota "in waltz time" of course, some waltzes are very slow and others very fast, but when the Italian expression *Andante* is placed at the beginning of a piece of music, it intends a tempo about half way between slow and fast.

Coranto, by Helen L. Cramm.

This is a lively dance that you are bound to like. It is written in the style of an old French dance of two years ago, and as we play it we can almost see two dancers in olden costume appear before our very eyes. The second eight measures are exactly the same as the first eight measures, only in the key of G instead of C. The first eight are repeated, and thus ends the first part of the piece. Next come phrases in D minor and D minor, and at last a right hand part brings us straight back to the first melody. *Andante* means to hurry the tempo; it is generally followed at this place in a few measures, by the words a tempo, which say that the regular time of the composition must be resumed.

L'Angelus, by Charles Compad.

Charles Compad's story of whose up is printed in this month's Junior Etude and two little pieces that he liked very much indeed; and in fact were devoted to their Uncle Charles. Now it happened that they were learning to play the piano, and so one day cured to Compad to write for them a short and easy piece which they could play together. He called

it *The Angelus*. In the *Primo* part—which has the melody—the waltz notes in imitation of high-toned bells, and in the *Secondo*, notes like low-toned bells. We think you will agree when you play it, that the effect is very fine indeed. Keep the time very regular. The *Primo* part is to be done in *legato* (smooth) style.

Playtime, by A. Louis Scaramin.

The piano part of this rhythmic orchestra piece can be used by itself as a piano solo, though then it is not nearly so much fun as when you gather together some of your schoolmates, arm them with sand blocks, tambourines, and so forth, and proceed to conquer your audience by your "orchestral" performance.

The keys in this merry *Playtime* are C and F. How many flats are there in the key of F, three or four? That's right, there is only one, and we were just trying to mix you up by mentioning the numbers three and four.

Music of the Waves, by Mathilde Bilbro.

First read every word of the nice poem which Miss Bilbro has placed at the beginning of this descriptive little sketch. It will help you to play the piece more understandingly. Nearly every child has seen or imagined some waves rolling in from the ocean or down a lake, and you will see that the music will give you that sound well by using chromatic scales (scales made up of half steps entirely). This big word is pronounced like this: *chrom-a-tic*. As you play chromatic scales upward, make a crescendo always; and as you play downward, let the tone crop gradually softer. In any chromatic run the thumb is sure to have plenty to do, often passing under other fingers. We are as sure as sure can be that you will enjoy practicing this piece more than any piece you ever studied; but it will need lots of truly hard work, if you are to play it right.

LETTERS FROM ETUDE FRIENDS

Christmas—And an "Etude"

To THE ETUDE: Thank you very much for your kind letter also for the back numbers of THE ETUDE which you so obligingly sent. They arrived on December fifteenth, just in time to lead to the "etude" for Christmas season. I am not possible for me. I must content myself with the "etude" for Christmas season. I am not possible for me. I must content myself with the "etude" for Christmas season. I am not possible for me. I must content myself with the "etude" for Christmas season.

I hope that this year will prove to be the most successful and satisfactory to you. Remember that your friends and the success you have in attaining them affect your many subscribers. (Mrs.) C. H. Karlsson, South Africa.

Think It Over!

To THE ETUDE: I have a pupil whose hands and arms were hurt and deformed when a baby. Since I have known her from infancy I persuaded her mother to permit me to give the child piano lessons, as a step towards overcoming her deformity. I gave her proper exercises both at and away from the piano and pieces requiring delicacy of touch. I have seen a marked improvement in her during the two years she has with me. When she plays one cannot see that her arms are in any way different from any other child's. I think it over, parents, and see if your child's handicap cannot be overcome by having her study piano. May 1929.

Taking Up Music at Sixty

To THE ETUDE: The state convention of the Grand Army of the Republic was held in Topeka today. The greatest inspiration opera was given at the meeting was from a violin solo by a white-haired lady, Mrs. G. B. Taylor, seventy-nine years old. In talking with her a few minutes after the concert I learned she had never taken a music lesson in her life. She had always liked music but teachers were scarce when she was a child and she did not get a chance to take lessons. So, when she had children of her own, she gave them all a good musical education. They all learned to play the piano, and one boy is a concert violinist. By watching over her own she was talking over her own the meaning of the musical terms.

After the children were all gone the place seemed lonely without their music. But there was an old violin in the house which they had left behind and she began practicing on it. In time she taught herself to play. She was over sixty years old when she started to learn the violin. Her example ought to be an inspiration to us. We are all old, but who were in their youth denied the opportunity to learn. JESSIE A. KEEBLE.

Answers to Can You Tell?

GROUP No. 21

SEE PAGE 86 OF THIS ISSUE

1. Johann Sebastian Bach.
2. E-sharp.
3. Accent is greater stress on some tones than on others.
4. Reorganized from an earlier Philharmonic Society founded in 1820, the present one gave its first concert in the Apollo Rooms of New York City, December 7, 1842.
5. Adelina Patti.
6. C-sharp minor.
7. Gioacchino Rossini.
8. From Schumann's *Träumerei*.
9. "Pilar," or "Hob in the Well."
10. A ballad opera, was given at the Courtroom, Charleston, South Carolina, on February 4, 1735.
11. In 1838, at Boston, by Lowell Mason.

WATCH FOR THESE TESTS OF YOUR DEGREE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

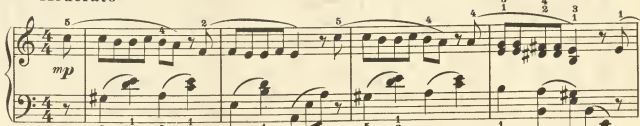
No. 4, from the set *There's Music Everywhere, Grade 2 1/2.*

MUSIC OF THE WAVES

MATHILDE BILBRO

One day when I was dreaming
Down by the murm'ring sea,
The waves came gently swelling
And creeping close to me;—
Came creeping, rushing, swelling,
First softly, then compelling.
A story they were telling
Down by the murm'ring sea.

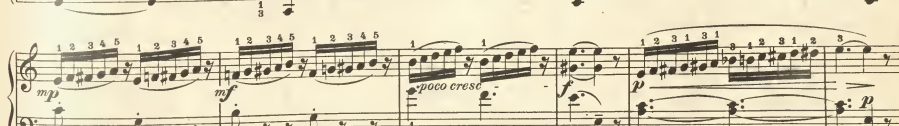
Moderato



Slowly



Not too fast



A very long wave comes



COURANTE

A DANCE OF FRENCH ORIGIN

HELEN L. CRAMM, Op. 42, No. 1

The word Courante, means *running*, and this composition should be played rapidly, and in the happy mood of children at play, or a brook dancing in the sunshine. Note that measures 2-3 and 4 contain six even eighth notes; *not two triplets*. Grade 2 $\frac{1}{2}$.

Vivace M.M. $\text{♩} = 60$

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L'ANGELUS

SECONDO

CHARLES GOUNOD

Written for the Composer's nieces:
Charlotte and Therese Gounod.

Moderato M.M. $\text{♩} = 108$

PUSSY WILLOW WALTZ

PAULINE B. STORY

May be used as one of the
"very first pieces," Grade 1.

Tempo di Valse M.M. $\text{♩} = 144$

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L'ANGELUS

PRIMO

CHARLES GOUNOD

Moderato M.M. $\text{♩} = 108$

PLAYTIME

For Rhythmic Orchestra

A. LOUIS SCARMOLIN

Tempo di marcia

Tempo di marcia

Direct Method for Scales and Arpeggios

By J. S. PARKS

A CERTAIN LADY went to a well-known teacher complaining that she was practicing two hours a day on scales and arpeggios but could not get correct fingering. He said, "Madam, give me a few minutes. I can show you how to master these scales." His first question was, "With your first five scales, C, G, D, A, E, on what notes does the fourth finger come into use?"

She said, "Wait until I play them." Then she began on the C scale and tried the fourth finger on B and then on F. After doing this several times she saw it did not come out even when the fourth finger came on F. So at last she said, "E." In the same way she found the fourth finger in the left hand came on "D."

The teacher said, "Play each hand separately and slowly four times, the right

hand on B and the left hand on D." When she had finished, he said, "Now, taking the starting key for the C scale, where does B (the fourth finger note) come, in relation to C? Isn't it a minor second now? And D is a major second now. Now you have the secret of using the fourth finger in these five scales, right hand and left."

Next she asked, "What about the B, F sharp and C sharp scales?"

"Easy! B has two white keys, B and E. The third finger is used in the two black key group on the black key next to the upper white key (E in this scale); and the fourth finger is used in the three group on the black key next to the upper white key (B in this scale). The scales of F sharp and C sharp come under this

"With regard to arpeggios," he went on, "Take a note name (C, for instance) and then skip a letter (D) and name the next

letter after (E). Do this with another set of letters (E-G). Do these look the same distance apart on the keyboard?"

"The lady shook her head, $\frac{3}{8}$, and pointed out that C and E have two black keys and one white between while E and G have one black key and one white between them.

"Very well," her professor continued, "we shall call the intervals with three between *big* and those with two between *small*. Now consider the triad C, E, G. C-E is big, E-G is small. A triad with the first interval big and the second small is called major. A triad with two big intervals is called augmented. A triad with the first interval small and the second one big is called minor. A triad with the first small and the second small is called diminished.

"Here is my fingering for arpeggios in every scale:

R. H. 1-2-3-1-2-3-5

L. H. 5-4-2-1-4-2-1

"Here is the fingering for arpeggios played in succession:

R. H. 1-3-5-1-2-5-1-3-5

C-E-G-E-G-C-G-C-E

5-3-1-5-3-1-5-2-1

"With regard to the Dominant Seventh let us begin on C (the dominant of F). C-E is big; E-G is small; G-B flat is small. To form the diminished seventh all big intervals are made small, the ones that are already small being left so."

"This is my advice to you," the teacher concluded. "Practice with serious thought on these matters. And soon, just as the eye is enabled to fly over the words without pausing to read the separate letters, so will the fingers skim through the scales and arpeggios without hesitation over a single note."

Accompanying Singers

By LESLIE E. DUNKIN

IN ACCOMPANYING singers there is a distinct art that not all musicians understand or use. Practice brings the musician nearer to perfection as an accompanist. A few helps to be remembered will change the effect of the playing.

When beginning, the accompanist should strike the opening chord distinctly so that the singer will be sure to get his notes. This will be followed by a brief prelude

to give the singer an opportunity to get his bearings before beginning. This prelude should be played with a normal volume.

As soon as it is time for the singing to begin, the musician should soften the playing, remembering that the people are more interested in the singing than in the accompaniment. The perfect accompaniment directs the attention of the listeners to the singing.

The accompanist should follow the accompanied, unless the latter be a chorus or a large audience. Then the director should be followed. The accompanist should be true to the name—one who "goes along with"—and not try to lead the soloist. A previous practice is necessary to do this well. At this practice the musician should give the singer an opportunity to show how he wants to sing and what expression he would like to give to the piece.

No two singers or groups of singers are likely to sing the same piece in exactly the same way. They have the liberty to inject their own personalities and thoughts into the singing. The accompanist should help them to do this. Those parts of the song which are difficult to catch should be played a little louder in order to get the singer on the right track without the public noticing the difference.

THE SCHUBERT BOOK

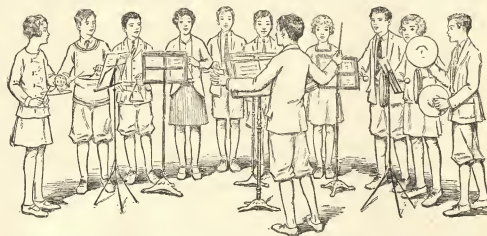
By ANGELA DILLER and KATE STEARNS PAGE

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See other SCHIRMER advertisements on pages 88 and 130

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By MATHELE BILBO

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Miss Carhart was first engaged in the Charge Department as a Billing Clerk, the duties being to make out the bill and total it up, after an experienced Charge Clerk had sorted the music on an order and passed along a charge slip for the various items and the discounts allowed on each.

Miss Carhart was so adept at gathering knowledge quickly that after a year she successfully took the Senior duties and became a Charge Clerk.

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By MRS. R. R. FORDMAN

We can recommend this operaetta very highly as being just the work for production by a group of school boys. In fact it was written solely with this idea in mind. It presents opportunities for colorful settings, and abounds with bright and amusing dialog. This work will afford a splendid opportunity on the many occasions when it is desirable to have boys stage a performance which is all their own.

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Although this operaetta is very short and easily learned it has enough variety to require three brief acts. The entire performance requires about one hour and a half. The libretto is based upon two of Aeschylus' Fables and the story is told in a very jolly manner. The music is bright and catchy throughout; and with the introduction of dances, using numbers from the operaetta itself, the entire production can be made very attractive and colorful. It is produced by children of almost any age.

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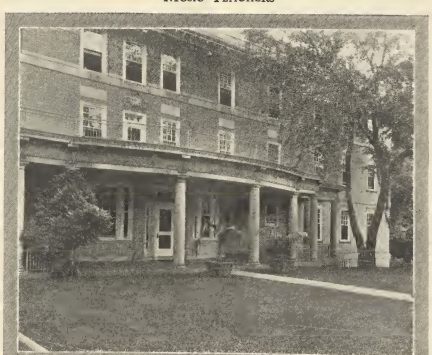
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Read the contest conditions carefully. Follow instructions and there will be no misunderstandings. If we can help you in any way with further supplies or advertising material or sample copies, let us know. We congratulate and thank our enthusiastic musical friends on the splendid work done so far in spreading ETUDE influence for the good of music everywhere.

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It is always very gratifying to us when we see a young man making strides in becoming a valuable member of our organization. Mr. Louis Gould, with his earnest application to the duties assigned him, plus that natural music clerk quality of cataloging in his mind every publication meeting his eyes, has made himself a mainstay in our order filling department.

We keep a tremendously large stock of music book publications of publishers all over the world and the division of our Order Department specializing these works and filling orders for them is known as our Outside Book Department. This Department is so large as to necessitate a large reserve stock with a large books carried in quantities.

It is in this department that Mr. Gould is chief order filler and assistant department head. He was taken on as a new employee in August 1924 to fill a position in the Reserve Stock of the Theodore Presser Co. about music publications. He soon earned recognition for his willing and efficient work and early in 1925 was assigned to the department in which he now serves so well.

Perhaps in the past several years you have seen in the *ETUDE* an instruction book, an album, an open score, a cantata or something of the kind. These have been published by us and you have received it promptly through the accurate order filling work of Mr. Louis Gould.



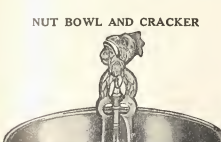
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PIANO TEACHERS NOW HAVE A GREAT NEW OPPORTUNITY



New Piano Idea

THE spread of this new idea in the music education of children is of great significance to piano teachers. Educators have recognized the value of Class Piano training to the child, and are making it an important part of public school education. For this reason, it is certain that piano teachers are about to enter upon a new era of prosperity—particularly for those who are preparing themselves to take advantage of the opportunities thus presented.

Commercial and Artistic Aspects

This new movement has two aspects of interest to the piano teacher—one, commercial—the other, artistic. From the standpoint of greater business there is no question that Class Piano Instruction in the public schools will stimulate interest in playing the piano. More important, perhaps, is the possibility of developing piano talent that might otherwise remain undiscovered. An embryo concert pianist discovered in piano classes, must necessarily study with a private teacher in order to become a finished artist.

The piano teacher residing where the public schools offer piano instruction to children, is indeed fortunate. She has found that piano classes in the schools once begun have a decided tendency not only to increase business, but also to discover talented children.



As a result of the growth of Class Piano Instruction in the Public Schools, the future of the American Piano Teacher is perhaps brighter than it ever has been.

Co-operation by Piano Teachers

The spread of the idea of Class Piano instruction in the public schools depends to a large degree upon the support that is given by piano teachers.

The piano class idea was not originally designed for the public schools. Progressive piano teachers today are forming their own piano classes.

It has been their experience that in piano classes the children whose exceptional talent merits more advanced individual study, are more easily recognized and, in addition, their class training prepares them for private study in such a manner as to make their progress exceedingly rapid.

Investigate—Then Act

We urge the piano teachers of America to investigate the possibilities contained in the group method of instruction for beginners. Without question, it has many distinct advantages over the individual method, both for the child and the teacher.

There is a great deal of helpful information for piano teachers on this important subject. We urge you particularly to send for a booklet which contains complete details of the aims and methods of operation of Group Piano Instruction as it is given in the public schools—“GUIDE FOR CONDUCTING PIANO CLASSES IN THE SCHOOLS.”

This publication was prepared by a Special Piano Committee of the Music Supervisors National Conference for the use of public schools. But it also contains much information of benefit to the private teacher. Send for it today to the National Bureau for the Advancement of Music, 45 West 43rd Street, New York City. It can be obtained without cost.